The NEW YORK
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THE OLDEST THEATRICAL PUBLICATION IN AMERICA

APRIL 30, 1919

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THE NATIONAL THEATRICAL WEEKLY

HARRY VON TILZER

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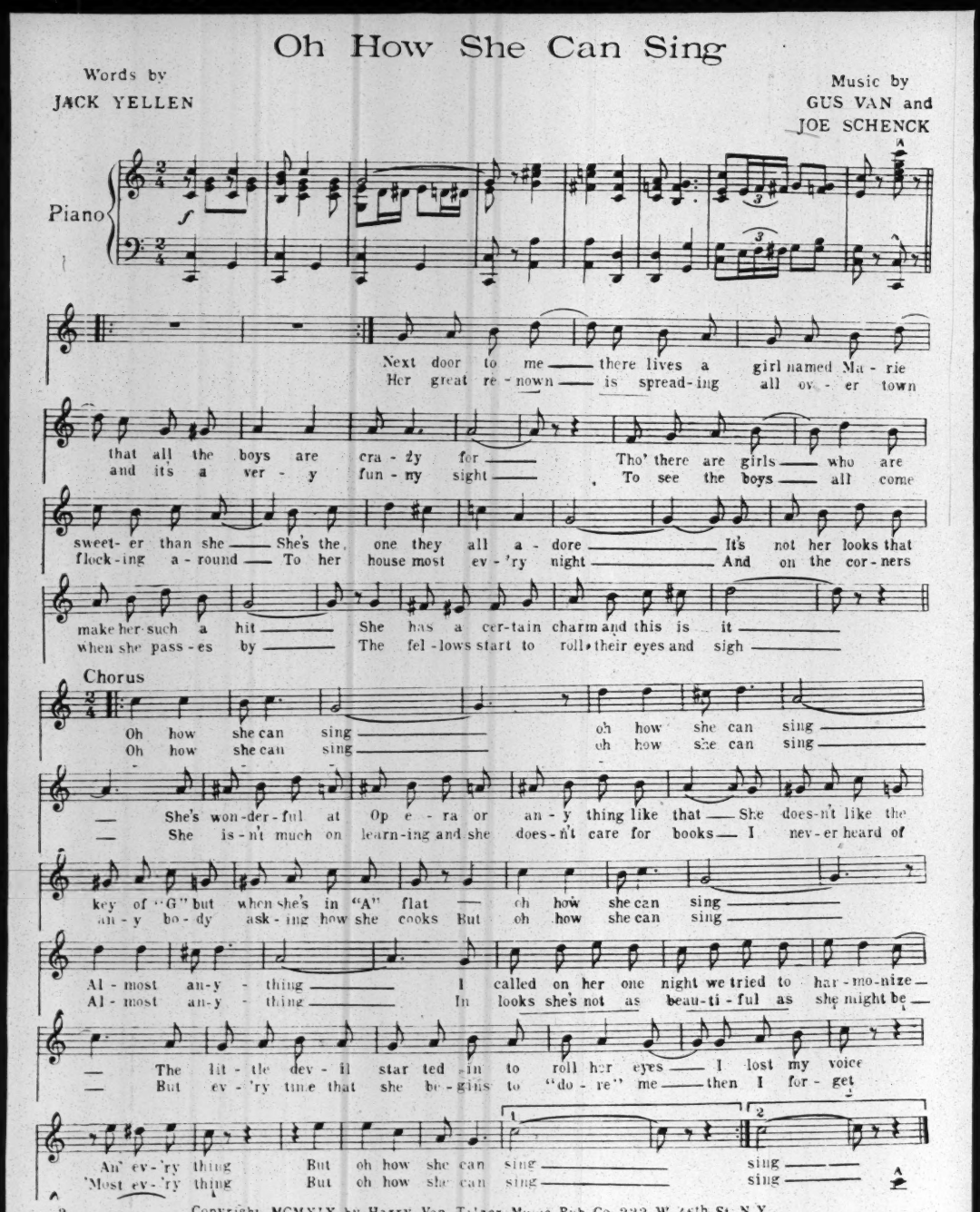
Oh How She Can Sing

Words by JACK YELLEN

Music by GUS VAN and JOE SCHENCK

Piano

Next door to me — there lives a girl named Ma - rie
Her great re - nown — is spread-ing all ov - er town

that all the boys are cra - zy for — Tho' there are girls — who are
and its a ver - y fun - ny sight — To see the boys — all come

sweet- er than she — She's the one they all a - dore — It's not her looks that
flock-ing a - round — To her house most ev - 'ry night — And on the cor - ners

make her such a hit — She has a cer-tain charm and this is it —
when she pass - es by — The fel - lows start to roll their eyes and sigh —

Chorus

Oh how she can sing — oh how she can sing —
Oh how she can sing — oh how she can sing —

— She's won-der-ful at Op e - ra or an - y thing like that — She does-n't like the
— She is-n't much on learn-ing and she does-n't care for books — I nev-er heard of

key of "G" but when she's in "A" flat — oh how she can sing —
an - y bo - dy ask - ing how she cooks But oh how she can sing —

Al - most an-y - thing — I called on her one night we tried to har - mo-nize —
Al - most an-y - thing — In looks she's not as beau-ti - ful as she might be —

— The lit - tle dev - il star ted in to roll her eyes — I lost my voice
— But ev - 'ry time that she be - gins to "do - re" me — then I for - get

An' ev - 'ry thing But oh how she can sing — sing —
'Most ev - 'ry thing But oh how she can sing — sing —

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ANOTHER BALLAD HIT

SOME-BODY'S WAITING FOR SOMEONE

ANOTHER BIG HIT

THE PICKA-NINNY'S PARADISE

ANOTHER HIT

STEVEN GOT EVEN

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CIRCUS DRAWS $400,000 IN 4 WEEKS

BREAKS ALL RECORDS

The Ringling Brothers and Barnum and Bailey Circuses Combined closed a four weeks' season at the Madison Square Garden last Saturday night, having played to close to $400,000 during the run, thereby breaking all previous records made by circuses.

The engagement started on Saturday, March 29, and closed on Saturday, April 26—twenty-nine days in all. Deducting the four Sundays, one in March and three in April, it left twenty-five days on which the circus could be presented. With two shows a day, this brought the number of performances up to fifty.

From the opening to the closing date there was only one performance at which the house was not entirely sold out. This was the first Monday afternoon of the engagement. Since then every show was sold out and hundreds were turned away, unable to get in.

The Madison Square Garden has a seating capacity of more than 7,000, about half of which is on the lower floor, the galleries taking care of the rest. At the prices charged the lower floor would sell for over $5,000.

In all of the years that circuses have played Madison Square Garden this is the first time that the house was completely sold out for more than six consecutive days. In former seasons there would usually be one week, in the four or five played, in which the house would be sold out at every show. This was either the second or third week of the run. The other weeks' business ran from good to fair.

The fifty performances mentioned above do not include the special morning performances given for orphans and cripples, soldiers and sailors.

The circus goes on the road with the same people that were with it in New York with the addition of Lillian Lietzel, aerialist, to the circus, and several to the side show. Among these are Clyde Ingalls, Walter C. Van Horn, Wm. B. Burroughs, W. H. Westley and Tom Nichols.

The added attractions for the side show are P. G. Lowery, the cornetist, and wife, and a colored band and minstrel company; Walker and Cozy, a musical act, and Frank W. Decker, eccentric juggler.

The show is located this week at Fifth avenue and Third street, Brooklyn; next week it goes to Philadelphia, and the following week it will play Washington, Baltimore and Wilmington. The routing will then be west to Pennsylvania, northward through New York and into New England.

Ninety cars will be required to move the show this year, this equipment being at Mott Haven. The combined shows carry 1,400 employees and 700 horses. Of the 1,400 employees, 400 are connected with the performance. There will be eight center poles for the big top, but this number can be increased and the seating capacity enlarged when necessary.

KILLS DANCER, WIFE AND SELF

SAN FRANCISCO, April 24.—Vigo Olssen, a musician, shot and killed his wife, Vera, a toe dancer at the Chutes this week. After he had shot her he ran into the house and killed himself. The shooting took place in front of his father's house on Twenty-second avenue.

The cause of the shooting is supposed to be an estrangement which followed Olssen's discovering his wife with another man. He was about twenty-eight years old and was recently discharged from the army. His wife was about the same age.

On the way to the morgue with the bodies, the wagon collided with another automobile and crushed the driver of the car, George Kahn, a clerk, to death. The drivers of the morgue wagon, which was badly damaged, claimed they were unable to stop in time to avert the collision.

"FRECKLES" CLOSING

WILKESBARRE, April 28.—"Freckles," with William Thompson featured, under the management of Joseph Rith, with James Harkless in the capacity of business manager, closes here on April 30, after a tour of thirty-five weeks. The company will open in Long Island in July with new stage scenery and will tour New Jersey, Maryland, Delaware, Pennsylvania, Ohio, and Indiana.

FOUND DEAD IN BATHROOM

LOS ANGELES, April 24.—Mrs. Ben Dillon, formerly an actress, was found dead yesterday in the gas-filled bathroom of her home in this city. Her husband was immediately notified at the Lyric Theatre, Portland, Ore., where he was playing the leading comedy role in "Get Rich Quick." It was impossible to get a substitute to play his part and Dillon was compelled to go on.

GIRL MUSICIAN KILLS SELF

TOLEDO, O., April 26.—Theresa Dorsek, a former musician at the Orpheum Theatre, ended her life in Detroit Monday with a bullet. It is said that the act was the result of her lover, John Yanovitch, transferring his affections to another girl. In a dying statement the musician said she went to Detroit with Yanovitch, who is being held by the police.

ACTORS GUILTY OF THEFT

DETROIT, Mich., April 28.—William E. Fortune and John Traverse, actors, were fined $10 and costs in the district court here last week, after having been found guilty of the theft of a $67 electric fan. It is said they attempted to dispose of the fan for $12. Both testified they were members of a troupe which had disbanded at St. Louis.

ETHEL JACKSON GETS DIVORCE

Ethel Jackson, co-star with Donald Brian in "The Merry Widow," and Benoni Lockwood were divorced last week. Justice Platt, of the White Plains Court, granted it. Both had sued for divorce. They were married in 1908 after Lockwood had acted as attorney for Miss Jackson in a divorce suit.

SENTENCED FOR ROBBING ACTRESS

SAN FRANCISCO, April 24.—Richard A. Palmer has been sentenced to San Quentin Prison after confessing to the robbery of Mary Compton's room at the St. Francis Hotel, together with a number of other robberies which have taken place in hotels.

FOLLIES—JOLSON BATTLE FOR BOSTON COIN

ZIEGFELD OPENING BIG

BOSTON, April 28.—Al Jolson and his show, representing the Shuberts, and the Ziegfeld "Follies," representing Klaw and Erlanger, have gone to the mat here, and if there is any money left in Boston after they leave, the amount will be so small that no self-respecting producer will give a Mayflower whoop about it.

For, even before the "Follies" opened here at the Colonial Theatre tonight, Jolson, with his show, had established theatrical history in Washington, where he played to $50,000 in two weeks at Poli's Theatre. And when he came here with his show to re-open the antiquated Boston Opera House, which had remained dark since last December and was being slated for abandonment as a first-class show house, he found the box office laden with an advance amount of $20,000 in coin of the realm. Since that time every performance has proven to be a complete sell-out, and from the ovation which Jolson receives at each performance it would seem that he will continue packing 'em in until the millennium.

Nor is the "Follies" to be sniffed at, despite Jolson's popularity. This show opened here tonight at the Colonial Theatre, where the audience that attended was of national convention proportions. The opening takings were close to $3,000, or $2,842, to be exact.

The "Follies" remains here another week after this. The Jolson show continues longer. But during the two weeks they will play here together, each making an unprecedented bid for the town's theatrical patronage, the odds seem to be in favor of the Jolson show garnering the most money of the two.

The "Follies" doesn't often play to second money to any Shubert show it happens to encounter. Recently in Ohio the Ziegfeld-K. and E. show ran into another Shubert "ace" musical show, with which it competed for a week. The "ace" show was the "Passing Show." Result: "Follies," $28,000 for the week; "Passing Show," $12,000.

SHOOTING STARTS DIVORCE CASE

David S. Shearman has sued Jacquelina Shearman for a divorce. The latter, the daughter of the late Lillian Lewis and stepdaughter of Lawrence Marsten, the playwright, was recently shot by a man whom she identified as J. G. Knapp and who, she says, was a jealous admirer. She herself is a cabaret singer and the mother of three children, respectively nine, fourteen and eighteen years of age.

IMRE KIRALFY DIES IN LONDON

LONDON, Eng., April 28.—Imre Kiralfy, for half a century known as a producer of spectacles, died yesterday at his home at Brighton, aged seventy-four years. He was the last of three brothers whose fame was world-wide.

TOOK POISON; WON'T GIVE NAME

CHICAGO, Ill., April 26.—Lying on a cot in the Cook County Hospital is an actress known to the police and theatrical profession only as "Myrtle," owing to the fact that she will not tell who she is, where she came from or what caused her to take poison at the Grand Pacific Hotel early last week. She continually calls "Author, Author," smiles and then asks to be permitted to die. The poison taken by the woman is of a slow nature and physicians attending her state that she has no possible chance of recovery.

Jimmy Orr, a former comedian, at present employed as a bell boy at the Hotel Gault, admitted that he knew her, but only as "Myrtle." He also admitted to the police that he had entertained her several evenings prior to the attempted suicide, but could throw no further light upon the matter. She has displayed an indomitable spirit when placed under a third degree by the police, who are endeavoring to identify her.

Mrs. Ray Wells, an actress, telephoned over the long distance 'phone from Vincennes, Ind., and stated that the description given by the police tallies with that of her daughter, Myrtle Howard, who came to Chicago some time ago to join a theatrical company. Mrs. Wells is on her way to this city.

In the meanwhile the local theatrical colony is aiding the police department to make a positive identification.

THREE PERFORMERS KILLED

Three members of a vaudeville company were killed and three injured last Friday night after the show at the Liberty Theatre, Camp Merritt, N. J., when two buses collided. Three privates and a major also lost their lives in the accident.

Mrs. Paul Pitching was instantly killed when a piece of the car pierced her heart. John F. Sully had a large piece of wood driven through his lungs and died as it was removed. Young Sully, thirteen years old, had his head severed from his body. Mrs. Sully was severely lacerated but not fatally.

Lillian Young received either a broken back or a broken hip. The extent of her injuries had not been fully disclosed by the X-ray Monday night. A sister of Lillian Young, Marguerite, was badly lacerated, but not fatally hurt. Paul Pitching, also a performer, and the two chauffeurs were uninjured.

BROWN SUES DOOLEY

Chamberlain Brown is suing Johnny Dooley for $100 in the Third District Municipal Court.

The complaint filed last week by Sol Goodman, Brown's attorney, alleges that the amount sued for is due Brown in commissions from Dooley's recent engagement in the "Listen Lester" show. Brown claims that he obtained a ten-week booking in the show for Dooley, the latter receiving $400 a week, from which Brown says he was to receive 5 per cent, or a total of $200. After paying him $100 Dooley refused to pay the balance, Brown alleges.

Dooley, who opened in Ziegfeld's "Midnight Frolic" show a week ago Monday, having left the "Listen Lester" show the previous Saturday, has filed an answer to the suit through Harry Saks Hechheimer, his attorney, in which he denies the plaintiff's allegations.

PROHIBITION WON'T HURT BUSINESS, SAY MANAGERS

Many Feel It Will Be a Direct Benefit to Patronage, All Classes Having Money to Spend That Now Goes for Liquor

A varying symposium of opinion was elicited last week when a number of people interested in the business side of the theatre were asked to express their views regarding the effect on business of prohibition. A majority think that it will tend to bring increased prosperity.

Lee Shubert said: "Personally, I am against liquor and a believer in prohibition and I think it's going into effect in this country will help the theatrical business."

George M. Cohan: "I beat prohibition by two years and, since it helped me in my business, as it surely has, there is no reason why it shouldn't help the theatrical business in general."

Walter Jordan, of Sanger and Jordan: "I am almost positive that prohibition will prove beneficial to the theatre."

Oliver D. Bailey: "The proof that prohibition will help the theatres is Seattle, where I come from. In that city, the theatres began to do a thriving business just as soon as the town became dry."

Mark Leuscher, manager of the Hippodrome: "Prohibition will have a depressing effect on the theatres in New York for a short time after it goes into effect, at any rate; but throughout the rest of the country it will make very little difference as far as the theatres are concerned."

Oliver Morosco: "I think prohibition will usher in a new era of prosperity for the theatres throughout this country, but I feel almost certain that it will have a detrimental effect on other business enterprises, besides throwing many thousands of people out of employment."

Lew Fields: "I am sure prohibition is going to prove exceedingly beneficial to the theatrical business. For, where else are people going to spend their money except in the theatre?"

Charles A. Levy, of the Broadway Theatre Ticket Agency: "Prohibition is certainly going to help the theatres considerably; it will bring a large number of people to the theatre who now sit around elsewhere at night and drink liquor."

David Marks, of the United Theatre Ticket Office: "It certainly should help the theatres, because it will eliminate another hangout for men—I mean the saloons."

Louis Cohen, of the Times Building Ticket Office: "Prohibition is going to hurt the theatrical business in New York, because it is going to keep a large number of out of town people from coming here."

Leo Newman, of the Newman Theatre Ticket Agency: "After traveling around the country extensively during the last fifteen years I know from experience that prohibition will be bad for the theatres, especially so in New York."

John L. Golden, of Smith and Golden: "In my opinion, prohibition will not make the slightest difference so far as the theatre is concerned. A good play will be well patronized and a poor one will fail, as it deserves and generally does."

Richard Lambert: "In all probability, prohibition will help the theatres, because it will close the cabarets and bring the people who used to patronize those plays to the exclusion of theatres to the playhouses."

Arch Selwyn: "The effect of prohibition on the theatre will be most beneficial, because the theatre will supply one of the many substitutes people will crave in place of alcohol."

John Cort: "I'm sure prohibition is going to help the theatre. In California, prohibition increased business for the theatres from twenty-five to forty per cent."

Florenz Ziegfeld, Jr.: "To begin with, I don't think prohibition will go into effect on the first day of next July; but, if it should, I'm almost sure it will not affect the theatrical business."

GREENWICH "FOLLIES" IS SET

"The Greenwich Village Follies of 1919" is the name of the musical show scheduled to open at the Greenwich Village Theatre the first week in June as a Summer show, it was learned last week.

The show was written by Philip Bartholomae, John Murray Anderson and A. Baldwin Sloane. John Murray Anderson will also stage the show, which went into rehearsal last Monday.

This will be the first musical show ever produced in Greenwich Village, and a corporation for that purpose was organized last week. It is known as the Bohemian Corporation and is capitalized at $45,000. The directors and stockholders of the new producing corporation are: Philip Bartholomae, John Murray Anderson, A. Baldwin Sloane, Maurice Greene, Arthur Pearson, the burlesque producer; Bernard Gallant, manager of the Greenwich Village Theatre, and three of Gallant's associates in the Greenwich Village Players Corporation. The management of the theatre, besides receiving a percentage of the weekly gross, said to be 25 per cent, in rental, will also receive a share of the profits.

It is estimated that the cost of the production will be $25,000, the cast numbering thirty-two players, of whom twelve will be principals and the rest show girls. Of these latter, six have already been engaged, they being either former "Follies" or "Hitchy-Koo" girls.

"Shakuntala," the Hindoo play now appearing at the Greenwich, will close there May 17 and begin a tour of the Subway Circuit, opening in Brooklyn May 19. "Hobohemia," which opened at the Greenwich February 8, running there until last Saturday night, will begin a tour of Little theatres throughout the Middle West, opening in Minneapolis May 5.

Bernard Gallant will continue as manager of the house during the run of the musical show.

REHEARSE NEW 9 O'CLOCK SHOW

A new 9 o'clock show is now being arranged by Flo Ziegfeld for his "Frolic" atop the New Amsterdam Theatre, to be presented May 12, the midnight show remaining the same as at present.

The cast of the new show will include Will Rogers, Eddie Cantor and Ann Pennington, all of whom are at present appearing in the "Follies," which opened in Boston last Monday night.

Ann Pennington, according to George White, is signed up to appear in White's "Scandal of 1919" show, scheduled to open in Wilmington May 15, three days after she is announced to open in the "Frolic."

EX-MINSTREL IS CONNOISEUR

SAN FRANCISCO, April 24.—C. G. Conn, of Elkhart, Ind., many years ago one of the Haverly minstrels, has some paintings on exhibition here at the Palace Hotel. Among them are works of Rembrandt, Romney, Lawrence, Dupre, Inness and other famous artists. The collection is said to be worth about $460,000. Mr. Conn, besides being with the Haverly Minstrels, had also traveled with musical road shows and later became a musical instrument manufacturer.

WARFIELD HAS $12,000 WEEK

READING, Pa., April 24.—David Warfield closed a $12,000 week of one-night stands here last Saturday, after playing Johnstown, Harrisburg, Lancaster, Altoona, Allentown and Reading. On the last Friday in Lent, at the Rajah Theatre, the receipts were $1,792. This is the largest record ever made by any dramatic company in Reading.

KOLB AND DILL CLOSE

SAN FRANCISCO, April 25.—Kolb and Dill will close at the Curran Theatre here in "As You Were" on May 3.

SHANNON AND EDELMAN SPLIT

Sam Shannon and Lou Edelman have split, and, as a result, Shannon may have to defer the production of a musicalized version of "Checkers," the late Henry Blossom's play, which he acquired last February from the Kirl La Shell estate.

After acquiring the play, Shannon interested Edelman, who is in the park and fair branch of the show business and a corporation known as the Edelman-Shannon Corporation was organized to exploit the piece. It was capitalized at $15,000, $5,000 being paid in and Edelman and Shannon dividing $10,000 worth of stock equally between them. Edelman says that the corporation was also to do park and fair business.

Then Shannon entered into negotiations with Edgar Allen Woolf to adapt the play, Arthur Lamb to write the lyrics, and Arthur Buckner, who is in jail at present under a Federal indictment charging him with using the mails to defraud, to write the music.

Edelman says he then suggested to Shannon that they dispose of "Checkers" if they could realize a profit, preferring to let somebody else stand the risk of producing the musicalized version, but Shannon did not like the idea, sticking to his original plan of doing the play himself, despite the fact that they figured it would cost them $30,000 to produce the play in a suitable manner.

Finally, their differences reached the point where they could no longer agree on any scheme for financing the production. So Shannon surrendered his stock in the corporation to Edelman and the latter, acting for the corporation, relinquished its interest in "Checkers," Shannon re-acquiring the play outright.

Now, it is reported, Lee Roberts, composer of "Smiles," is to compose the music, which will be published by Remick and for which it is also rumored the publisher has already given Shannon a substantial advance.

ORCHESTRA SUES PERKINS

Edward B. Perkins was sued last week in the Bronx Supreme Court by the Clef Club Orchestra, which obtained a judgment against him for $1,194.83.

According to the complaint in the action, which was for alleged breach of contract, Perkins failed to pay the orchestra $944.33 for an engagement in Syracuse and $250 for a show in New York.

Following the docketing of the judgment, Judge Tierney issued a writ of attachment on property which it was reported Perkins had at the Selwyn Theatre, but when Deputy Sheriff Halloran went to the theatre to make a levy, he was informed the theatre held no money or property belonging to Perkins.

As a result, Edwin O. Austin, attorney for the orchestra, has asked the court to permit the writ to remain in effect until Perkins returns from Chicago, where he is at present with another orchestra which he is directing.

MORRIS-CASEY AGREEMENT ENDS

The two years' agreement under which William Morris and the Pat Casey Agency operated together in the Putnam Building, has, according to Morris, expired, and the two booking offices are now operating separately.

Early this week, Morris stated that he is taking larger quarters on the same floor of the building in which he now makes his office, as he intends to make his theatrical interests more extensive. Besides booking vaudeville acts and presenting a new musical show in the near future, in which Sophie Tucker will be starred, Morris says he is also going into the motion picture business.

MOSS SIGNS SIGNOR DE MARTIN

Signor Ronualdo De Martin, formerly of the Boston Symphony Orchestra, has been engaged by B. S. Moss to conduct the New American Symphony Orchestra of forty pieces at the Broadway Theatre, which will open next Friday night under the direction of Mr. Moss with "The Unpardonable Sin" as the feature film.

DISAGREE OVER SONG OWNERSHIP

Bert Hanlon and Joe Laurie, of Laurie and Bronson, are in the midst of a dispute over the ownership of a song which has reached such an acute stage that the courts will probably be called upon to settle the difficulty.

The song in question is the patriotic satire number which Hanlon has been using in his act and which was also introduced recently by Emily Darrell. Hanlon claims he wrote the song a number of years ago and that, while it was submitted to Laurie, it was never sold or transferred to him.

Recently, Hanlon learned that Miss Darrell was using the number, and he called on her to discover how she gained possession of it. According to Hanlon, she informed him she had purchased the right to use it from Laurie, and had paid him $200 on account. Hanlon declared that it was his sole property and that she had not the slightest right to it, as Laurie never owned it and therefore could not sell it to any one. Miss Darrell took the number out of her act and immediately got into communication with Laurie who, in turn, took the matter up with his attorneys. Laurie claims that Hanlon sold the song along with some other material to him a number of years ago, and that he had a right to dispose of it in any manner he saw fit.

"DARK HORSES" IS ARTIFICIAL

WASHINGTON, D. C., April 28.—Except for the cleverness of its dialogue and the artificial brilliancy of its lines, "Dark Horses," Samuel Shipman's latest play, written in collaboration with Percival Wilde, is not a testimonial to the four-day method of playwriting.

A notable list of New York theatre folks, including Louis Mann, Fay Bainter, Lionel Atwell, Fannie Hurst and some others, saw last night's performance at the Belasco, and the general opinion was that, while "Dark Horses" may prove successful, it is not a play of the solidity of "Friendly Enemies" or of the other Shipman products.

Shipman and Wilde, in writing their play, apparently threw everything to the winds except dialogue, which they concentrated upon. It is of the sophisticated, Broadway type, which always finds appeal in any theatre, but the play makes no serious effort to be either plausible or consistent, or to become good dramaturgy.

The story concerns the proposal of several Columbus University students to divide their earnings at the end of three years after graduation. The supposed failure turns out with a bundle of change and declines to divide, which makes possible a third act that lags badly.

The piece is exceptionally well acted and a great deal of the comedy's sparkle is contributed by Roland Young, Arthur Ashley, Curtis Cooksey, McKay Morris, Edward Robinson, Phoebe Foster and Catherleen Nesbit.

KITTY GORDON'S CHILD APPEARS

SAN FRANCISCO, Cal., April 28.—Vera Beresford, daughter of Kitty Gordon, has made her stage appearance in this city, dancing in "That's It," the revue in which her mother plays. She is sixteen years old. Her mother admitted that, in Los Angeles, the managers were of the belief that her value as a screen artist would be lessened if it were known the blessing of a family had fallen to her. She said, however, that she didn't think San Francisco would entertain that kind of a prejudice.

WOODS GETS ANOTHER PIECE

LONDON, April 28.—A. H. Woods has secured the American rights to "Bantam V. C." from Albert De Courville. The latter had intended to present it at the St. Martin's here, but has abandoned the plan for the time being. Woods will present the play in New York in early fall.

CIRCUS FREAK ENLISTS

SAN FRANCISCO, April 25.—Frank Revere, the fat man of Al. G. Barnes circus, enlisted in the army for overseas service this week. He weighs 269 pounds and is five feet five inches high.

GRIFFITH TAKES COHAN FOR FILM REPERTOIRE

Will Establish First Stock Film House in America, Playing All His Big Successes, as Soon as "A Prince There Was" Closes May 10

D. W. Griffith has leased the George M. Cohan Theatre and will establish there the first film repertoire theatre in America. The opening date is problematical, depending upon the run of "A Prince There Was," which, however, is expected to close May 10, and go to Chicago, where it will open at the Cohan Grand Opera House May 12.

The question of playing a different film each day or of letting one film run until the patronage plays out, will be left in abeyance until the first of next week, when Griffith will arrive in New York from the Coast. His western studio contracts expire in June, when, it is expected, he will bring his entire company East to work near New York for some months. Lillian Gish, Robert Harron, Richard Bartholomew, Kate Bruce and all Griffith's players will arrive about the last of May. These pictures may be his own independent productions, since his contract with Famous Players-Lasky has only a brief time to run.

Under the repertoire plan, there will be two shows a day at regular theatre prices, with a $1.50 top. Each show will run about two hours.

"Broken Blossoms," formerly known as "The Chink and the Girl," will be the opening film. It is a tale of the London underworld based on the story from "Limehouse Nights."

This will be followed by "The Fall of Babylon," taken from "Intolerance," with additions, and "The Mother and the Law," also from "Intolerance."

There will also be a revival of "Home Sweet Home," "The Avenging Concerts," "The Birth of a Nation," and other famous Griffith films. No topical news films or comedies will be shown in addition to the feature film.

A Chinese band will play during the showing of "Broken Blossoms," and there will be other features for the different films.

Mr. Griffith has been in the market for a Broadway theatre for film repertoire for some time, having considered several, among which, it was once stated, was the Rivoli.

FUND OFFICIALS NOMINATED

Nominations have been made for officers and trustees to be voted on at the annual meeting of the Actors' Fund of America at the Hudson Theatre, May 23. The regular ticket is as follows: President, Daniel Frohman; vice-president, Jos. R. Grimer; second vice-president, F. F. Mackay; treasurer, Sam A. Scribner; secretary, Gus Hill; trustees for three years, E. F. Albee, Walter Vincent, Oscar Eagle, Bernard A. Stevenson, Bijou Fernandez.

One trustee will be chosen for one year, 1919-20, in place of the late Hollis E. Cooley. Mrs. Edwin Arden has been nominated for this post.

The meeting, which will be the 38th annual, will be called to order at 11 a. m. for a business session.

HOBOKEN CUTS OUT CIRCUSES

WEST HOBOKEN, N. J., April 27.—The town council put a ban on circuses and carnivals yesterday after hearing the protests of several well-known tax-payers, which arose when permission was given to the Playground Commissioners to bring a circus into West Hoboken from which they were to receive a percentage of the receipts, to be used in buying new apparatus for the playgrounds. The resolution giving the commissioners this permission was passed two weeks ago, and George Goldner, president of the Commission, went ahead and arranged for the coming of the circus some time next month.

The opposition appeared at the meeting of the town council and stated that such exhibitions have always proved a nuisance and a detriment to the town. After hearing the complaints the council put a ban on all amusement enterprises of that kind.

FIND DONALD BRIAN'S DAUGHTER

ST. LOUIS, Mo., April 27.—Under orders from the New York police, the daughter of Donald Brian, missing from her home at Great Neck, L. I., since April 1, was taken into custody here and yesterday Mrs. Brian reclaimed the runaway child.

The girl, who is fourteen, but appears much older, gave the police of the country a merry chase. Florence, who is a daughter by a former husband, threw detectives off her track by purchasing long skirts, buying a wedding ring and staying at the best hotels under the assumed name of a married woman. When she first left her home, her mother did not worry, thinking the girl did not have sufficient cash to get far. However, she had $400 when she left home, but only 87 cents when taken into custody.

BRADY OPENS "THE ALIBI"

STAMFORD, Conn., April 25.—"The Alibi," a mystery melodrama in four acts, by Owen Davis, was given its first production on any stage last Monday at the Stamford Theatre. It tells a story of the confessions of three persons for the same murder. These confessions are extorted from two men and a woman, each of whom is suspected, and there is, seemingly, sufficient circumstantial evidence against all of them to believe that either one committed the deed.

The woman and one of the men confess, each under the impression that the other is guilty and each wants to save the other. The other man tries to shield the young man, who is really guilty, who, when he believes he is going to die, tells his friend that he cannot die with an unconfessed murder on his soul and thus makes a clean breast of the affair. The author, having cleared up the mystery, leaves the audience in doubt as to whether or not the murderer is to be punished. The story is well told and holds interest to the end because of its suspense.

The cast included: John Cromwell, Gerald Binkman, Robert Fraser, James Dyrenforth, Romaine Callender, James Barrows, Frank Hildon, Peter Lang, Robert Thorne, Nick Long, Jane Carleton, Marie Goff, May Collins and Idaline Cotton.

The play was produced by Wm. A. Brady, who plans to take it to New York.

LAY OFF FIGHT TICKETS

Because of what they considered an excessive top price for tickets to the Leonard-Ritchie fight in Newark on Monday night, most of the ticket agencies along Broadway "laid off" buying the large number of tickets they would ordinarily have taken on for the event. The promoters set $10 as the top price, plus the war tax, and most of the brokers who did buy sold them at box office prices for the most part, except in very rare instances.

Another reason the brokers say caused them to "lay off" was the fact that Jack Curley was not interested in the affair.

Just the same, Billy Gibson, Leonard's manager, is reported to have distributed $16,000 worth of tickets which he bought in advance, receiving a fifteen per cent. discount on the buy.

Among the ticket brokers, David Marks of the United Agency, Leo Newman, and Charlie Levy, of the Broadway Agency, are reported to have been the largest buyers, Marks taking $6,000 worth and Newman and Levy dividing between them $5,000 more. These brokers distributed part of their holdings in small lots to other brokers, it is said.

FLORENCE BOYD SUES

Florence Boyd, in "Listen Lester," has started an action for separation through Harry Saks Hechheimer.

In her application for alimony, Miss Boyd states that she married Clarence Willoughby Boyd in 1912, under the impression that he was a man of good character and had ample means with which to support her. This idea proved incorrect, however, she states, for she soon found herself forced to live at the home of her mother. He then went to Florida, she states, whence he wrote her letters that spoke of enclosing money but nothing more. The checks referred to never arrived, she swears.

In 1914, he went to Bay City, Mich., she charges, where, upon investigation, she found he was living with another woman named Lockwood. She also alleges that he struck her, and, when she wired her brother for money, made her give him part of it.

Boyd is now in the lumber business in a nearby state and the application for alimony has not been decided. The couple have one child, Walter, five years old.

ROSENTHAL HAS AN IDEA

Sidney Rosenthal, the playwright, producer and legal light, was working out plans early this week for combining the two former Coney Island attractions, "Creation" and "A Trip to the Moon" and exhibiting them in the Times Square district. He stated that he had a building in mind for the venture which could be obtained reasonably.

WALSH SUCCEEDS MOCSARY

Lawrence A. Walsh has succeeded Edwin Mocsary, treasurer of the Rialto and Rivoli corporations, the latter having resigned to produce legitimate attractions.

TULLY WRITING THREE PLAYS

Richard Walton Tully is busy writing three news plays, all of which he expects to have ready for production next season.

THREATEN TO STOP JARDON

Court proceedings were threatened last week by the Commonwealth Opera Company over the appearance of Dorothy Jardon at the concert held at the Hippodrome last Sunday night, when A. M. Wattenburg, attorney for the Commonwealth, stated he would stop her. She appeared at the concert, however, and on Monday it was stated that she had not been served with any injunction papers.

The singer stated, furthermore, that she had never signed a contract with the Commonwealth company.

BARRY MELTON

Well known prima donna who is heading "The Liberty Girls" and found by Chamberlain Brown, who immediately placed her under a five-year exclusive contract. Miss Melton is a prima donna with a remarkable voice and personality. Others managed by Mr. Brown exclusively are Bessie McCoy Davis, Fritzi Scheff, Elizabeth Murray, Oscar Shaw, Walter Morrison, Irene Franklin, Zelda Sears, Martha Mayo, Richard Pyle, Lucille Manion, Julia Kelety, Zoe Barnett, T. Roy Barnes and others.

"IT'S UP TO YOU" IS PANNED

NEW HAVEN, Conn., April 24.—"It's Up to You," which closed yesterday a three-day stay at the Shubert Theatre, is not likely to go very far if the verdict of New Haven critics is upheld. The local writers agree that the only bright spot in the performance is furnished by Rose and Arthur Boylan, who are praised for their dancing.

The book is classed as very ordinary, the music little better, and the staging bad. The wonder is how the piece could have gotten into the Shubert Theatre as the show is sans girls, sans music, sans wit, sans scenery, sans costumes, and everything. The show had its premiere in Springfield, Mass., where it shared the same fate as that accorded it by the New Haven scribes.

There was a report on Broadway early in the week that this show had closed. The Shuberts, who had been handling the bookings, stated, upon inquiry, that they were no longer doing so, and that they had no idea who was.

THEATRE LICENSE DENIED

The application of Benjamin Menschel for a license to build a theatre on the northeast corner of One Hundred and Twenty-ninth Street at Lenox Avenue, was refused last week, after a hearing at the Bureau of Licenses.

As soon as the announcement was made that Menschel would attempt to build a house here, taxpayers in the vicinity started a petition protesting against the building on the grounds that negro patronage would cause a depreciation in the value of property in the vicinity of the theatre. There is a large negro district above One Hundred and Thirtieth Street. Residents state that there are sufficient theatres in that vicinity to furnish entertainment and that if a theatre was built the main patronage would come from the district to the north.

Almost every year for several years past attempts have been made to get a license for a theatre on this corner.

FITCH ESTATE TO BE SOLD

The so-called Clyde Fitch estate at Bedford Hills, Westchester County, was scheduled for sale under the hammer last week, but the matter was adjourned to give a distant relative of the late playwright a chance to come from the West and bid on the property.

As a matter of fact, the estate never belonged to Clyde Fitch, nor did the late playwright ever see or live on the property, the place being owned by his mother, Mrs. Alice M. Fitch, who acquired it many years ago, but did not live there. Clyde Fitch did own an estate known as "Katonah" at Mt. Kisco, Westchester County, which was sold a few years after his death to Grenville T. Emmett.

"MARY'S ANKLE" HALTS

Rumors that "Mary's Ankle" came to a sudden halt at Kenosha, Wis., April 20, after having played the middle west for three weeks on a "commonwealth" plan, reached Broadway early this week.

Early in April the organization found itself without a manager, it is claimed, and the cast took it onto themselves to carry on. At Kenosha, however, the stage hands demanded their salaries and forthwith the piece closed. The original contract for the show was signed by Hunter and Lytell, but it is said that Lytell had served notice on the cast that he would not be responsible for the salaries. The Actors' Equity is looking into the situation.

ELIZABETH MARBURY TO SAIL

Elizabeth Marbury, who entered the theatrical business several years ago as a play agent and then became prominent as a producer of "Oh, Boy!" and other successes, will leave for France the latter part of May in the interests of the Knights of Columbus. Miss Marbury has been aiding the K. of C. for many weeks, and goes to Europe not only as the first woman representative of that order, but as a representative American woman who, at the request of the French Government, will lecture to the women of France on the democracy of the women of the United

PANTAGES BARS PATRIOTIC BITS IN CANADIAN HOUSES

American Performers Are Warned Not to Use American Flag or Refer to U. S. Military Exploits, Owing to Sensitive Audiences

The feeling against the use of American patriotic bits by performers while playing in western Canada has become so strong that the Alexander Pantages office has issued an order forbidding the use of the Yankee flag, reference to America's part in the war, and sentimental touches exploiting anything pertaining to our army or navy in all his Canadian houses.

Despite the fact that there is a large American population in the western provinces covered by the Pantages organization, Manitoba, Saskatchewan, Alberta and British Columbia, so many complaints were made to the managers that the latter wrote into headquarters and the ban was issued. Demonstrations have been made against some of the performers and organizations are being formed to combat what is known in Canada as "Yankee bragging."

Some parts of songs were particularly referred to and it may be necessary to eliminate entire numbers. Canada had nearly as many deaths in her army during the war as America and her proportionate sacrifices in every respect were so great that the natives resent hearing the stories of the war heroes from the States, and lines that put the United States down as the country winning the war.

For some time the feeling in Eastern Canada against this American patriotic outburst has been manifest, but it has only been within the last few weeks that it has spread to the west. The Pantages Circuit has houses in Winnipeg, Saskatoon, Regina, Calgary, Edmonton, and Vancouver.

FRED WRIGHT GETS BENEFIT

BOSTON, April 28.—For the first time in his career, Fred E. Wright, manager of the Park Square Theatre, was tendered a benefit to-night.

Manager Wright, who is regarded as the dean of Boston managers, has been in the business for many years and, during his career, has done many big things. One of the biggest of his achievements was when, as a young man, he piloted J. H. Haverly's Mastodon Minstrels to London, Eng., where the attraction played the Drury Lane Theatre.

In this city, Wright has managed the four plays that have established the record runs in Boston's theatrical history, namely, "A Temperance Town," twenty-four weeks; "The Man from Home," twenty-seven weeks; "Fair and Warmer," twenty-six weeks, and "Under Cover, "thirty-one and a half weeks.

The attraction to-night for Manager Wright's benefit was "Why Marry?" which on this date opened an engagement at the Park Square.

HITCHCOCK REACHES LONDON

Cables news was received here early this week that Raymond Hitchcock had opened Monday night at the Palace Theatre, London, in Sir Alfred Butts' "Hello, America!" revue, taking the place made vacant by Elsie Janis last Saturday night, when she left the show to return to this country. Rock and White also are in the show.

Hitchcock is reported to be receiving $2,000 a week from Sir Alfred Butt, whom Ziegfeld, Dillingham and Erlanger have threatened to hold responsible for any loss they may sustain by reason of Hitchcock's failure to appear in the next "Hitchy-Koo" show which George V. Hobart is reported to be writing.

Willie Edelsten negotiated for Hitchcock's appearance in London at this time, having obtained his signature to a contract last August while he was playing in Detroit with the "Hitchy-Koo" show of which Leon Errol was also a member.

"POODLE DOG" FOUNDER DIES

SAN FRANCISCO, April 24.—Antonio Blanco, founder of the first "Poodle Dog" restaurant in this city, famous the world over, died last Monday at his home here, aged fifty-five years. He opened the "Poodle Dog" in 1880. The fame of the place soon attracted members of the theatrical profession, and it soon became noted for its patronage among local and visiting players. Blanco, who was a native of Spain, leaves a widow and four children.

"TISH" CHICAGO OPENING SET

May Robson and company, managed by Augustus Pitou, will open in "Tish" on June 1 at Powers Theatre, Chicago.

WANTS GRANVILLE FOR SHOW

Boyle Woolfolk, who arrived here last week, is negotiating with Bernard Granville to head the musical show he is producing in Chicago, and which is scheduled to open at the La Salle Theater after playing a week in Detroit early in June.

The show is called "Golden Eyes," and Will M. Hough wrote the book, Byron Gay the lyrics and Felix G. Rice the score. Woolfolk expects to choose all his principals here this week.

Next season, Woolfolk says, he will send out three companies to play "The Gold Dust Twins," his latest musical production, which opened in Benton Harbor, Mich., April 20, and has done a splendid road business since. The show was written by John P. Mulgrew and Billy Boyle. Jack Trainor is being featured in the cast. Other principals include James Flippen, Doris Canfield, Sidney Hamilton, Irxine Huyck, Edward Benton and Lew Swan.

FIELDS HAS INFLUENZA

COLUMBUS, Ohio, April 26.—Al G. Fields, who left his show at St. Joseph, coming to Columbus, is now laid up with influenza. While in this city, he contracted a slight attack of the illness and was obliged to remain indoors for a few days. The "Follies" then came to town, and Fields went to see the show and contracted a more severe case of the "flu," which will probably keep him confined to his bed for two weeks more.

While he is laid up, arrangements are being made for his forthcoming show, over which he is highly enthusiastic and which will open early next season.

The annual sale of Fields' show property will be held this year for the first time since the United States entered the war. During the sale a varied assortment of things used in theatrical productions will be disposed of, including some electrical effects.

WHITNEY HAS NEW PIECE

Fred. C. Whitney has a new spectacular production called "Moon of Israel," which he is to produce next season and which is to be done on a very large scale. It is from a story by H. Rider Haggard and will be put into stage form by Charles Henry Meltzer, the former music critic of the New York American. Whitney has had the rights of the piece for years, it is said, but has decided that the public is now ready for a big spectacular production.

"TAKE IT FROM ME" NOT CLOSING

"Take It From Me," the Joe Gaites show now playing at the 44th Street Theatre, is not to close. A recent error made it appear in print that it was. In fact, the piece, in addition to playing to a good opening week, is developing into what now looks like an all summer run.

NEW COAST REVIEW OPENS

SAN FRANCISCO, Cal., April 24.—Kitty Gordon made her initial appearance in the latest Fanchon and Marco revue, "That's It," last night at the Casino Theatre. The piece has many clever situations, pleasing dialogue and a cast, including fifty girls, that presents the latest musical hits. It is far more successful than "Let's Go," the first revue. Vaudeville is woven into the action and the various acts won favor.

Jack Wilson offers scores of the bright lines that made him the star of the previous performance. Snappy costumes feature the new show. Kitty Gordon's gowns, as well as those worn by Fanchon, stirred the fairer members of the audience to a point of enthusiasm. Lloyd and Wells, the gentlemen from Georgia, aided in making the entertainment enjoyable with their novel dance steps.

On account of a nervous breakdown of Jack Wilson the opening performance was postponed two days. Wilson broke down after he reached the dressing-room before intermission at the matinee Monday. On advice of the house physician he was taken to his hotel. The production was written and staged by Wilson.

SELWYNS TRY OUT NEW PIECE

SOMERVILLE, Mass., March 24.—"Pants and Petticoats," a play on which the Selwyns have an option, is being presented by the Somerville Players this week, having received its first production on any stage on Monday night, when it was heartily received. The play is from the pen of Edward H. Crosby, dramatic editor of the *Boston Post*. It tells the story of Billie Carleton, a presumably fifteen-year-old motherless boy, whose lot is cast among thieves. Robert Carleton, a wealthy young man with a hobby for slumming, discovers Billie and brings "him" to his home. In trying to prevent thieves from stealing a large sum of money from Carleton, Billie is shot and is discovered to be a girl. Carleton then falls in love with her and they are married in the last act.

Ruth Fielding received high praise for her performance of Billie. Bowden Hall was forceful and convincing as Robert Carleton. Others who did good work were John Dugan, Ted Brackett, Grace Fox, Rose Gordon, J. Gordon Lawrence and Elbert Benson.

LOEW LEASES MEMPHIS SITE

MEMPHIS, April 24.—Marcus Loew has to-day consummated a ninety-nine year lease on a theatre site sixty-three feet west of Main street, on the south side of Union avenue. It has a frontage of 86 feet and a depth of 198 feet, on which will be erected at once a modern vaudeville theatre costing not less than $400,000.

Thomas A. Lamb, theatrical architect of New York, is expected in the city during the week to inspect the site before completing plans outlined for Mr. Loew.

The seating capacity on two floors will be 2,200. Ben M. Stainback, local manager, expects the new house to be completed January 1, 1920. The charter for the Loew Memphis Theatre Company has been filed, and the incorporators are: Ben M. Stainback, Frederick I. Inman, H. M. Barber and L. K. Walsh, all identified with the Loew interests.

"LOVE LAUGHS" OPENING SET

"Love Laughs" is the new title chosen for the three-act comedy originally called "Propinquity." by George D. Parker, which the Scibilia Producing Company is producing and which is scheduled to open for the first time in Stamford, Conn., May 6. The following players are in the cast: Jessie Glendenning, Ida Waterman, Beatrice Yorke, Kathleen Alexander, Lionel Adams, Harold Hendee, Harold West, Charles N. Greene, Arthur Allen. John Harwood is staging the play.

PRINCESS GETS BRICE SHOW

CHICAGO, April 28.—Elizabeth Brice and her "Overseas Revue" will close at the Playhouse, here, next Saturday night and will open May 5 at the Princess Theatre, New York. Manager Will Morrissey will immediately bring another of his revues to the Playhouse.

DATES AHEAD

Three Plays—Duncan MacDougall's Barn, May 2.
"Overseas Revue"—Opens Princess Theatre, May 5.
National Burlesque Circuit Meeting—May 5.
"She's a Good Fellow"—Dillingham—Opens Globe, May 5.
Palisades Park Opening—May 10.
"The Hon. Julius Caesar"—Princeton Triangle Club—Waldorf-Astoria, May 10.
Theatrical Benefit to Salvation Army—Metropolitan Opera House, May 11.
Brighton Theatre—May 19.
"Pretty Soft"—Opens Morosco Theatre, May 19.
Actors' Fund Annual Meeting—Hudson Theatre, May 23.
Hendersons—Coney Island—Opens May 26.
Actors' Equity Annual Meeting—Hotel Astor, May 26.
N. V. A. Benefit—Hippodrome, June 1.

OUT OF TOWN

Gus Hill's California Minstrels—Open Canton, Ohio, May 3.
"Those Who Walk in Darkness"—Shuberts—Opens Washington, May 4.
"Through the Ages"—Comstock and Gest—Opens Buffalo, May 5.
"Love Laughs"—Scibilia Producing Co.—Opens Stamford, May 6.
"Among the Girls"—Selwyn & Co.—Opens New Haven, May 8.
"The Whirlwind"—Selwyn & Co.—Opens Washington, May 11.
"Poor Little Sheep"—Selwyn & Co.—Opens Atlantic City, May 12.
American Federation of Musicians Annual Convention—Dayton, O., May 12.
"Passing Show of 1919"—Opens Palace Music Hall, Chicago, May 14.
"Scandal of 1919"—George White—Opens Wilmington, May 15.
"I Love a Lassie"—Shuberts—Opens New Haven, May 15.
"Luck"—Harry De Vries—Opens Long Branch, May 16.
"Look and Listen"—A. H. Woods—Opens Atlantic City, May 18.
"Claudia"—John Cort—Opens Pittsburgh, May 19.
"Wedding Bells"—Selwyn & Co.—Opens Washington, May 25.
American Theatrical Hospital Benefit—Auditorium Theatre, Chicago, May 25.
"The Lonely Romeo"—(Lew Fields Show)—Opens Atlantic City, May 26.
I. A. T. S. E. Convention—Ottawa, Canada, May 26.
"Follies" (new edition)—Florenz Zeigfeld, Jr.—Opens Atlantic City, June 2.
"On the Hiring Line"—George C. Tyler—Opens Washington, June 2.
"A Pearl of Great Price"—A. H. Woods—Opens Stamford, Conn., Aug. 12.

CLOSING DATES AHEAD

"The Good Bad Woman"—Harris Theatre, May 3.

PALISADES OPENS MAY 10

Palisades Park will open May 10. Among the new attractions will be a gravity ride, Virginia reel—said to be the largest in the country—beehive whirlpool, a large wheel with cars; underground Chinatown, carrying a dozen scenes and illusions; crystal maize. Among the last year's attractions which have been improved upon are the swimming pool, scenic railway, carousel, sleigh ride, double racer, witching waves, circle swing, frolic, dance hall, the old mill, the whip, third degree, infant incubators, pony track, ferris wheel and photo galleries. There will be the usual fireworks on Tuesday and Thursday evenings and on the opening night. Band concerts and free acts will continue as before.

CAIRNS BROS.' SHOW OPENS

BLUE MOUND, Ill., April 26.—The seven Cairns Brothers opened their tenting season here today, presenting "Honest Hearts," a four-act comedy drama. From here they go to Lovington, where they play Monday, and will continue in Illinois till May 5, when they go into the Northwest, returning to Illinois in the fall.

CANS ACT AS TICKETS

SARNIA, Ont., April 28.—Six empty tin cans admitted the bearer to the picture theatres in this city last Friday afternoon, as the result of a plan originated by the Chamber of Commerce in the clean-up campaign.

BENNETT & CUNNINGHAM

This team, who are facing each other on the front cover, are featured this season with Fred Irwin's "Majestics."

Pending any definite announcements as to their plans for next season, there is much speculation as to the nature of the enterprise they will be identified with.

Rumor has them going into vaudeville, musical comedy, and burlesque.

NEW PRODUCERS ASS'N TO DEMAND EQUAL PERCENTAGE

Smaller Managers Sore Because Larger Ones Get Better Break on Both Terms and Houses. Another Meeting to Be Held This Week and Plans Formulated

Just what will be the direction in which the newly formed Producing Managers' Association will start in its contemplated purpose of correcting many evils now existant in show business is causing much speculation, many smiles and some sneers along Broadway, where most everyone connected with the business is awaiting the outcome of the next meeting, scheduled for this week, when the plans of the new organization are to be formulated.

Considerable secrecy was thrown about the meeting held last week, in an effort, it was said, to keep the details of what transpired from the two big booking offices, the Shuberts and Klaw and Erlanger, inasmuch as representatives from neither had been present. The fact, however, that one of the main persons present at the meeting was not only seen, but could be heard by all nearby telling Lee Shubert what it was all about the next day at lunch in the Astor, made it evident that neither office would have much trouble in finding out whatever they wished to know.

Among the many complaints, to the eradication of which the new organization is to devote itself, the one of percentages seems to hold a prominent place. Many of the smaller managers, who produce only one or two shows a season, have found out, it is said, that they do not get the same percentage when playing a theatre that some of their more prolific contemporaries do. In some cases, it is reported, the difference between what a producer of many plays and one who produces only one or two, will get amounts to as much as 10 per cent. Consequently, the smaller producer feels he is not getting a square deal and, through the new association, wants to say so.

Another grievance along the same line is regarding houses, some of the members of the new organization feeling that a man who produces three shows a season should be able to get a Broadway house more readily than one who puts out only one production. This point is of great interest to the members, and as one of them pointed out early this week, there is considerable feeling over it.

As an example, some of the members feel that Roland West should not have been given the Lyric when men who produce more than one show a season wanted it. Arthur Hammerstein, it is said, wished it for "Somebody's Sweetheart," but was refused by the Shuberts. He then wanted the Central, where Alice Brady was playing at the time in "Forever After," and was again refused. He then threatened to go over to Klaw and Erlanger, where, at that time, he could have secured the Knickerbocker. This brought the Shuberts through, and they got "Forever After" to move and Hammerstein's show went in.

Some of the members of the new organization seem to think that a man like Hammerstein, who has three shows on Broadway this season, should be given preference in the choice of houses to a man like West, who has only one company playing.

It is also said that the same feeling applies to William Harris' occupancy of the Astor, the best Shubert house, for which a number of other producers were angling when the run of "Keep Her Smiling" with Mr. and Mrs. Drew began to edge off at the box-office.

A definite statement of the intention of the organization is promised for the end of this week. The members of the new organization are as follows:

Sam H. Harris, president; Lee and J. J. Shubert, William A. Brady, Arthur Hopkins, Marc Klaw, Alf. Hayman, A. L. Erlanger, David Belasco, Arthur Hammerstein, Oliver Morosco, George Broadhurst, John D. Williams, Charles Dillingham, F. Ziegfeld, Jr., William Harris, Arch and Edgar Selwyn, A. H. Woods, George M. Cohan, Winchel Smith, John L. Golden, Morris Gest, F. Ray Comstock and William Elliott.

GIVES DETAILED TESTIMONY

CHICAGO, April 25.—Venita Gould, well known in stock and vaudeville, gave some interesting details in her suit for divorce against Harold R. Jones. She described a raid upon his apartment as follows: "Yes, the door of the sun parlor opened, and there stood Mr. Jones, clad in a look of surprise and an outspread newspaper. The three detectives and I had entered the flat so softly he had not heard us.

"I said: 'Where's your friend?' Mr. Jones replied: 'In there.' We went into the sun parlor and found a girl. Her costume did not include even the newspaper. She wept.

"The next day Mr. Jones said he didn't care if I had caught him, and that if I tried to do anything about it he would call out his friends among the crooks and bartenders of the community, and they would testify they had been out with me."

TRY TO STOP "TIGER! TIGER!"

NEWARK, N. J., April 28.—Vice-Chancellor Lane today granted to the management of the Broad Street Theatre a temporary restraining order to prevent the police from stopping tonight's performance of "Tiger, Tiger," David Belasco's production, just from New York.

MERIDEN MANAGER CHANGES

MERIDEN, Conn., April 24.—William E. DeCroteau, manager of the Life Theatre here, will leave Meriden next Saturday, May 3, for Lewistown, Me. There he will join the William Gray circuit, which operates a string of houses in New England and will take the management of the Strand Theatre in that city.

DUDLEY PULLS A SIR GALAHAD

Edgar Dudley, the booking agent, pulled a Sir Galahad last Wednesday night, and, in his capacity as knight errant to Martha Mansfield, of the "Midnight Frolic," is reported to have thrashed George Bernheimer, son of the wealthy brewer of this city, in front of the stage entrance of the New Amsterdam Theatre on West Forty-first street.

Witnesses report that, after leaving Miss Mansfield at the stage door, Dudley walked over to Bernheimer, who was standing at the edge of the curb near his limousine, and, after a few words, struck him. The latter fell, but, after rising to his feet, did not attempt to strike back at Dudley, entering his limousine instead. However, he emerged from the car a moment later with a cane, witnesses say, and, while Dudley's back was turned, struck the latter over the head, inflicting no injury, but breaking his derby hat. Whereupon, Dudley turned and is reported to have administered more punishment to Bernheimer, the latter submitting meekly and finally entering his car again and ordering his chauffeur to drive away.

The cause of the thrashing was Bernheimer's alleged remark to Miss Mansfield, whom Dudley had escorted from the Wallack Restaurant, that he would like to take her out after the show that evening. She says she told Dudley to tell Bernheimer that she didn't care to meet him, which Dudley says he did. Bernheimer, Dudley says, uttered an offensive remark, which caused him to strike.

A number of show folk were in the immediate vicinity of the fight when it occurred, among those who witnessed the occurrence being Joe Schenck.

UNDECIDED ABOUT DREW PLAY

Richard Walton Tully and his general manager, James Peede, are in a quandary what to do with "Keep Her Smiling," the piece in which Sidney Drew was starring with his wife at the time he was taken ill.

To begin with, the play is a heavy one, requiring thirty people, which includes a crew of six to put it on, despite all the cuts that can be made. There are also two carloads of scenery and the payroll, without the Drews, ran over $1,500 weekly. In order to do anything better than break even, the piece has to play to over $8,000 weekly.

In view of the fact that the dead comedian was the main draw in the show, Mr. Tully is somewhat doubtful whether it would be wise to rehearse another lead and start the piece out again, rather leaning to the idea that it would pay him better to devote his time to a new piece entirely. The matter is to be settled this week.

THE TOWN IS MOVED

George Leffler, booking manager for A. H. Woods, in trying to route a show through Minnesota last week, found that the entire town of Hibbing, with several thousand population, is being moved. The town has a theatre, known as the Powers Theatre, and managed by J. W. Powers, but it, like the rest of the buildings, is being moved a distance of three miles.

The reason given in answer to his correspondence with the theatre people, is that valuable ore deposits have been discovered underneath the present site of the town and, to extract them, the city had to be moved.

WILL PLAY ONE NIGHT STANDS

MAHANOY CITY, April 28.—The Family Theatre here will play one-night stands hereafter. Mrs. Christine Knoblauch has purchased it, and Oscar W. Althoff, who has been appointed manager, is instituting the change in policy.

COBURNS HAVE NEW PLAY

Louis K. Anspacher has written a new comedy called "All the King's Horses." It will be produced next season by the Coburns.

MABELLE ADAMS

Returning shortly from overseas, where she has been entertaining "the boys." She formerly appeared in the act "Cotton Stockings," with her sister, Marion.

KING BAGGOTT PLAY FLOPS

King Baggott has failed as a drawing card on the legitimate, and the play in which he starred, "The Violation," came to a halt with a jolt in Bloomington, Ill., according to stories that reached Broadway early this week and brought back by returning members of the company. These members of the cast have filed a complaint with the Actors' Equity Association for back salaries.

According to their stories the play had not been drawing any too well in March and April, but the members of the organization were paid in full up to April 5. At Peoria, April 10, after the curtain had gone down for the first act, an announcement was made from the stage that Baggott could not go on, due to a collapse caused by the news of the death of Sidney Drew.

The company then went to Bloomington and sojourned there until it dawned on the thespians that the run was about completed. No salary was forthcoming, and the cast then wended its way back to New York as best it knew how. The Actors' Equity Association will take the matter up with Harry Hunter, Inc., producers of the show, if they can find the officers of the concern. Up to a short time ago the offices were on West Forty-fourth street, but they have been moved, and the new rentors stated that they did not know where the producers could be found.

Baggott opened about six weeks ago at Columbus, Ohio. It was the intention of the producers to bring the picture star into New York in the fall.

EYRES PLAY NEEDS CHANGES

ATLANTIC CITY, N. J., April 28.—Laurence Eyres' new comedy, "Port o' Happiness," presents to the critical mind a very interesting subject. As it stands in its present form it would be difficult to foretell its future, but if the combined minds of those interested in it work the changes that can and ought to be worked, the play will make a strong bid for popularity and success.

There are two rather important phases of Mr. Eyres' play, which cannot escape a sophisticated public. His character of Becky is not a psychological study as it should have been. With all the talents of a great musician, Becky possesses the temperament of a cabaret singer. The two won't jibe. The deep emotional capacity of a real musician is nowhere expressed, not even hinted at.

The other fault lies in the fact that Becky is of the Jewish faith, raised and trained so. Clayton Galloway is a gentile. Becky's grandfather, in the third act, makes the religious difference deep and clear in a splendid piece of acting. Yet in the story's last act, which, by the way, was by far the weakest, this almost impassable gulf is bridged with a platitudinous grip that is not even good.

ATLANTIC CITY HOUSE HAS FIRE

ATLANTIC CITY, N. J., April 28.—Fire broke out in the new Globe Theatre at 1 o'clock last night and for a few minutes looked serious. However, the prompt arrival of the fire apparatus and a full "boardwalk quota" of fire fighters soon had the blaze under control.

At about 1 o'clock smoke was noticed issuing from the center of stage of the theatre, which has just been remodeled. A still alarm was sent in, and Chief Cluin responding sent in a regular "boardwalk alarm." The fire fighters made short work of the blaze, which burned a considerable hole in the stage flooring. The properties of "Hello, Alexander," the new McIntyre and Heath show, were everywhere about the stage and several seats were slightly damaged, but they can be repaired before today's matinee.

The management acted promptly and had everything in first-class order for the afternoon show. The chief difficulty was encountered in driving the smoke from the house in time for the matinee. The entire loss was negligible.

MOROSCO HAS NEW FARCE

"Married in Triplicate," is the title of a new farce which Oliver Morosco will produce. It comes from the pen of Anna Nichols.

VAUDEVILLE

MORE ARTISTS NEEDED FOR OVERSEAS

WASHINGTON MAKES REQUEST

The "Over There Theatre League" has received word from Washington to recruit as many acts as possible for overseas service. The announcement came as a surprise to the league, for only a short time ago an edict that would clear France of all war workers was issued at the Capital, and it was believed here that it included theatrical workers. Three weeks ago bookings practically ceased, but now more performers than ever before are wanted overseas.

Artists, in addition to having all expenses paid and being given an opportunity to visit Europe, are paid a flat rate of $2 a day. So alluring is the foreign field that several performers who have just returned reported at the League's headquarters last week and asked to be sent over again with the next list, due to leave New York in about a fortnight.

The League has changed its offices from 19 West 44th street to 2 West 43d street, room 407, where those desiring to sail may interview Johnson Briscoe, who is in charge.

These performers sailed last week on the Niew Amsterdam: Arthur Bell, Bert Brennan, Josephine Murley, Thomas Dermotti, George Clifford, Agnes Kayne, Joseph Koneeny, Kathryn Browne, Mary Tris, Billy Morris, Bertha Morris, Jack Wilbur and Gene Harrington.

CARTER WARD HAS NEW ACT

C. Carter Ward is preparing a new and spectacular girl act to be called "The Model Mermaids," which he expects to have ready for opening on Labor Day. The scenery, which he has already ordered from the Bentley Studios, is to cost $1,700. He intends to produce an illusion act also and present them both on the same bill.

At present, Ward has an act called the "Model Diving Girls," which he will present all summer at Dominion Park, Montreal.

MRS. NAZARRO WINS CASE

Queenie Nazarro last week defeated the efforts of her husband, Nat, to obtain the custody of their sixteen-year-old foster son, Nat, Jr., by means of a habeas corpus, Justice Hotchkiss ruling that the lad should be allowed to remain in her care. In doing so, he followed the wishes of the boy. An order for the settlement of the matter is being drawn up by Harry Saks Heckheimer, and it is probable that the father will be allowed to see the lad at stated intervals.

DISTURBED RIVERSIDE AUDIENCE

George E. Burr, doorman at the Riverside Theatre, last week caused the arrest of Milforei Steinhardt, whom he accused of raising a disturbance in that house.

In his complaint, Burr said that Steinhardt entered the theatre and, after taking a seat in the rear of the orchestra, used objectionable language. Burr further said that when he remonstrated with Steinhardt he became more abusive and was finally put under arrest. The appearance was made in the Men's Night Court and Steinhardt received a suspended sentence.

ENGAGED BY LEW FIELDS

Lew Fields last week engaged Bobby O'Neill and Allan Coogan for his "Lonesome Romeo," now in rehearsal. Dudley and Lee acted as agents for the performers.

CLAIM TITLE WAS LIFTED

Al Haynes and Julia Redmond have filed a complaint against the use of the title of the act headed by Ethel Corcoran and Neil Moore, known as "Too Much Married." Haynes claims to have originated the title and played with it in musical comedy with a cast of ten people, in the South in 1903-4-5, for Jake Wells, also as a vaudeville sketch two seasons in every big time theatre in the United States and Canada in 1906 and 1907. "Too Much Married" is a musical tabloid and was on the bill at the Alhambra last week.

CLAIM ENTIRE ACT IS STOLEN

Elkins, Fay and Elkins have filed a complaint against the "Three Joys" (Money, Garrison and Lasher), claiming the latter have taken their entire turn.

The complaining act claims that Money, Garrison and Lasher are from their home town, and that they witnessed the act while it was playing at the Colonial, Utica, and at once stole it in its entirety. They also claim that the "Three Joys" promised to change the act, but have not done so.

TOM JONES BACK WITH LOEW

Tom Jones, who formerly booked the Grand Opera House and the Olympic Theatre, Brooklyn, has taken over the office of his brother, Mayer Jones, in the Putnam Building, where they will do business under the firm name of Mayer and Tom Jones. Through his affiliation with Mayer, Tom Jones has secured a franchise from the Loew offices and will book for them. Mayer Jones has gone to Liberty, N. Y., as he is seriously ill.

CLARK CLAIMS INFRINGEMENT

John F. Clark has filed a complaint with the N. V. A. against John F. Clark and Company, claiming infringement on his name. The matter was investigated and the act stated that their billing was not John F. Clark and Company, but John Clark and Company, in "Wanted, a Waiter."

WATSON BUYS BROOKS OUT

"Doc" Watson, formerly of Keith's Boston Vaudeville Exchange, and silent partner of Marty Brooks in the production of "Bon Voyage," has purchased Brooks' interest in the act. The miniature musical comedy, featuring Jimmie Gildea, is now under the booking direction of Frank Donnelly.

NOT AGAINST ALICE HAMILTON

According to a correction made at the N. V. A. the recent complaint of Wilbur Held against Alice Hamilton was an error, the complaint being intended as against Alice Nelson. Held alleges that Miss Nelson is using his beer keg and funeral procession bit.

SAYS TILFORD CANCELLED

J. Hugard has filed a complaint with the N. V. A. against Lew Tilford, claiming that the latter cancelled with him without notice, causing considerable booking time to be lost. Hugard submitted a contract in substantiation of his claim.

SYBIL VANE OUT OF RIVERSIDE

Sybil Vane, the soprano, is out of the Riverside bill this week, and was replaced by Margaret Ford. Miss Vane, billed for the number two spot, objected to appearing so early, and cancelled.

GETS 35 WEEKS LOEW TIME

Hyman Adler, in a new act called "The Result," a sketch which played some of the Proctor houses, has been booked over the Loew Circuit for thirty-five weeks by Arthur Lyons.

"Y" OBJECTS TO BEING BUTT OF JOKES

OUTLINES ITS WORK FOR 1919

Probably smarting under the fact that it was made the butt of jokes by vaudeville performers, the Y. M. C. A. last week sent out a list of facts and figures on which the association asked that actors would base any future jokes relating to the organization.

In its list, the Y. M. C. A. announces that, for the period to January 1, 1920, it has appropriated, with the approval of the Secretaries of War and the Navy, $6,750,000, for the purpose of various articles to be given away, without charge, to members of the American Expeditionary Forces.

The association seems quite sore over the report that Lew Dockstader a few months ago paid $100 for a "Y. M. C. A. joke," the substance of which was that, if the railroad administration had been turned over to the "Y" it would have had a balance on the right side of the ledger. This joke is said to have netted Dockstader many laughs from audiences in a Chicago theatre.

E. F. Albee some time ago issued a general order in which he classed certain anecdotes of "headliners" in the Keith theatres as un-American.

LOVE TO STICK TO FILMS

Montagu Love, the film star, has decided to confine his efforts to the screen. After trying out a vaudeville act in Mt. Vernon, where it was well received, he was booked to play at Newark and Brooklyn and this week at the Palace. However, he found it would interfere with his film work and, as a result, cancelled the time.

DARRESS BROS. HAVE NEW ACT

The Darress Brothers, acrobats, are rehearsing a new two-act. There were formerly three people in the offering. The youngest of the trio, below fourteen years of age, was prohibited by law from working, so that the two older members of the company are trying to get along without him until he becomes of age.

SAYS O'HEARN RUINED DRESS

A complaint has been filed with the N. V. A. by Mrs. Mary Chester against O'Hearn, the tailor, the former claiming she left a dress with the concern to have some spots removed and the garment was ruined. Mrs. Chester has a dog act.

OLD N. V. A. IS BOND HEADQ'TS

The old N. V. A. club rooms are now being used as headquarters for the bond drive in the theatres. No permanent disposition has been made of the furnishings of the building.

EDGAR ALLEN LOSES ASSISTANT

Amos Paglia last week joined Lew Leslie in his new office in the Exchange Building on Forty-fifth street. Paglia has been assistant to Edgar Allen in the Fox office for the last three years.

IRENE FRANKLYN OPENING SET

Irene Franklin and her husband, Burton Green, will open a short vaudeville route at the Majestic Theatre, Chicago, on May 5. They will close their season with "The Passing Show" in Detroit May 4.

LEIGHTON HAS NEW ACT

Bert E. Leighton and May Wood are preparing a new comedy act, entitled "The Happy Hunters."

LEAVES BILL AFTER ARGUMENT

Loney Haskell was compelled to leave the bill at Proctor's Mt. Vernon Theatre last Tuesday, following an argument with a soldier during the matinee performance.

Haskell was speaking for the Victory Loan and asked this particular soldier to stand. The latter, either because he was very much taller than the average man and did not wish to draw embarrassing attention, or for some other reason, refused to comply with Haskell's request.

A war of words followed, and, finally, the soldier ran back to the stage entrance to get at Haskell. The stage-hands, however, locked the doors and refused to let him in. He then ran back to the manager and told him that if he wanted the theatre to have a performance in the evening to take Haskell off the bill. In the meantime Haskell left for New Rochelle, where he was playing for a benefit.

The soldier re-appeared with a number of friends early in the evening and stood around the stage-door. Finally the manager, wishing to avoid unnecessary trouble, called up Haskell on the 'phone at New Rochelle and cancelled his engagement for the evening and Wednesday performances.

WILL BOOK CATSKILL TOWNS

Linton and Lamar will book a number of small towns in the Catskills this summer, acts opening at the New Mountain Casino, Fleischmanns, N. Y. Eighteen towns will be played for one-night stands, and it is planned to have five shows working when the season closes in September. Deas and Dazie will furnish a miniature minstrel show. Some of the towns routed are Phoenicia, Pine Hill, Arkville, Morganville, Rocksbury, Grand Gorge, Prattsville and Tannersville. Vaudeville and small musical comedies will be staged.

NEW COCKNEY ACT OPENING

"'Enry Comes to the Wedding" is the title of a new cockney playlet by Le Roy Clemens, author of "Watch Your Neighbor," which Lewis and Gordon are producing and which will open next Monday at Proctor's, Newark. Simultaneously, the act will open in a London variety theatre.

Clifford Brooke, the feature player in the cast opening here next Monday, is also directing the playlet. The other players are Harold De Becker, Ruby Hallier and Alice May.

CHANGE CAST OF REVIEW

The Helen Stanley Review, which returned to New York last week after touring the United time, has had two changes made in its cast since it was last seen in New York. Earl Miller has replaced Walter James, and Lucille Jarot has also been added. The other members of the cast who were originally with the act are Steffe Andersen and Mlle. Juliet. The turn opened at Proctor's Fifty-eighth Street on Monday, and will play the other Proctor houses.

NEW SOLDIER ACT FORMING

Twenty players from two soldier shows, "You Know Me, Al." and "Let's Beat It," both of which were presented in New York, have been organized for a musical vaudeville act now scheduled to open the last half of this week in Greenpoint.

N. V. A. SUSPENDS WALLACE

Harry A. Wallace has been suspended from the N. V. A. for a period of sixty days for conduct unbecoming a member.

REHEARSE NEW PLAYLET

Beresford Lovett and Nesta Keris are rehearsing a new act called "The Turning Point" at Unity Hall.

TYLER BROOKE HAS NEW ACT

Tyler Brooke and Chas. Howard broke in a new act in Jamaica last week.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on pages 10 and 11)

PALACE

The Monday afternoon audience was late in arriving and comparatively few saw Gordon and Ricca, who opened the show with a song or two, some patter and some trick bicycle riding. The patter could all be eliminated without a bit of harm, as scarcely any of it got over. The riding, however, is good, and the final trick was liberally applauded.

Stanley and Birnes did well with their eccentric dancing, but the songs were not so pleasing. Clear enunciation, which is always possible, even if one does not possess a good singing voice, would help out the vocal portion of the act greatly.

"Hands Across the Sea," the big Charles Lovenberg song and dance revue, found the third spot an easy one and scored well. Well staged and costumed, and presented by a cast which includes some excellent performers, the act furnished a fine bit of entertainment.

Charles Grapewin, supported by the clever Ann Chance, is back at this house after a few months' absence with "Jed's Vacation," another of the "Poughkeepsie" sketches. The latest of this clever series is the best and bristles with crisp lines and clever situations. There are laughs galore in the comedy lines, so cleanly put over by Grapewin, a comedian of much ability. The whole atmosphere of the act is so clean and bright that even the lines, which, in other hands, might be a trifle objectionable, seem nothing more than the lightest humor.

Clifton Crawford startled the regulars on his entrance, for he sang as his opening number a new and clever special song called "The Morning After the Night Before," and a brand new act was immediately sensed. But it is too late in the season for the clever Crawford to bother with anything new, and, besides, he's going to be starred in a musical show. So, what's the use of bothering?

The "morning after" song, with its clever patter describing his attempts to get into the house without waking his wife in the early hours of the morning, is a gem, and he made the most of it. After this, the old act, with the sneezing recitation, the song and dance and a new Irish recitation for the close, ended his performance. Crawford, as usual, was a hit.

Blanche Ring has discarded all of her old songs and presented a repertoire of new special and published numbers. As is usually the case in acts of Miss Ring's sort, the published numbers are the better ones. She opened with a "How d'Do" number, and then went into a special song called "Smiles Like These Make the World Go 'Round," which told of her experiences with a hotel maid, a manicurist and a telephone girl. "When Ireland Comes Into Her Own" followed, and got a good hand. "When the Boys Come Home from France," another song, was well received, and the act ended with the singing of a great audience song called "All Those in Favor Say Aye." A score or more of special verses to this number, all cleverly put over by Miss Ring, ended the act to big applause.

Emma Haig and Lou Lockett did excellently with their songs and dances. Miss Haig, although but recently recovered from an illness, looked beautiful, and danced finely. Lockett, who dances well, also sings much better than is expected from the usual dancer, and makes Miss Haig an excellent partner. Late on the bill, the act did finely.

The Lightner Sisters and Alexander, on next to closing, did exceptionally well with some new songs and clever comedy bits. Winnie Lightner, a clever commedienne, is now featured in the billing, and deservedly so, for no small portion of the act's success is due to her work. All the songs in the act are good and are rendered with fine enunciation and excellent musical understanding.

Moran and Wiser, in "The Hat Shop," closed the show and, in spite of the lateness of the hour, held the audience in well. W. V.

RIVERSIDE

With Margaret Ford and Ruby Norton in the first half of the bill and George MacFarlane and Van and Schenck in the second, Riverside patrons are this week being treated to more good singing than is usually heard in a month.

The Pedersen brothers opened the bill and their fast and well executed routine of tricks started the show off in excellent shape. Margaret Ford, on second, scored one of the big applause hits of the show with a well-rendered repertoire of published songs ranging from "Someone Is Waiting for Someone" to Tosti's "Goodbye." Miss Ford possesses a big, vibrant voice, of long range, decidedly baritone in quality in the lower and middle register and dramatic soprano at the top. All her numbers were rendered with a wealth of vocal power seldom heard in vaudeville.

Harry Cooper with some special and published songs did excellently following the big singing of the act before him.

"Friends," a published number, lost much of its effectiveness due to a too loudly played orchestral accompaniment, a fault apparent in several other acts on the bill. The comedy bit with the violin got a number of laughs and Cooper's singing of a medley called "The Songs of Yesterday" ended the act to a big applause finish. A rearrangement of the medley, cutting out some of the very old songs and substituting in their place some of the better known melodies, would help it greatly.

Norton and Lee, back at this house, after a week's absence, duplicated their previous hit. Miss Norton was in fine voice and rendered her selections with her customary vocal brilliancy and Lee danced with all his old-time speed and agility.

Moss and Frye have added some new nonsensical bits to their comedy talk and the new material hit the mark with unfailing regularity. In its present shape the Moss and Frye act is one of the biggest laugh producing offerings in vaudeville. A new song was also heard in the act, but it needs more rehearsing, as the men stumbled in the words and made one or two mistakes in the harmony as well.

The Rainbow Cocktail, a flashily costumed, well put on girl act featuring Walter Lawrence, closed the first part. The idea of the act, while old, is well worked out and the offering is attractive to the eye. One of the girls is an excellent dancer and one or two good voices are heard in the company. Lawrence, evidently working under the handicap of a severe cold was not heard to good advantage.

George MacFarlane, with Harry De Costa at the piano, walked off with one of the biggest vaudeville hits of his career. Everything he did, whether in song or story, hit the audience in just the right spot. He ran through his entire song repertoire, told all of his new stories as well as a number of the very, very old ones before he was allowed to leave. Two new De Costa songs scored big in the act and if their reception at the Monday night performance is a criterion, the clever young writer has two real hits to his credit.

The Four Mortons picked the applause up just where MacFarlane had left it and before a quarter of their time was over had a big-sized hit safely stored away. Sam and Kitty's Irish humor provoked much laughter and all the comedy bits hit the mark. Martha and Joe contributed much to the success of the act, which, in spite of its years before the public and change of cast, seems to be running smoother today than ever.

Van and Schenck doubling at the Colonial closed the show and their big, well-selected song repertoire seldom if ever went better. Ballads, character numbers, and novelty songs followed each other in rapid succession and each one, rendered in their remarkably clever manner. W. V.

ALHAMBRA

The Marino Brothers, with their flying torpedo, in number one position, scored their usual big hit. The daring feats of the man who performs on the trapeze held the audience from start to finish, and the act came to a close amidst a storm of applause.

William Cutty, who calls himself "the Symphonic Minstrel," opened with a selection on the piano, which he followed with a budget of Irish comedy stories in which his friend McComb figured prominently. Then came an Irish song which gave way to a classical selection on the piano and a rag number to finish. Cutty is a good entertainer and well deserved the approval accorded him.

In "A Golf Proposal" Jack Kennedy has a cleverly written comedy sketch that deals with a double love story. The story tells of a young golfer, who informs a widow who is with him on the links, that he has just married her seventeen-year-old daughter. The widow is indignant and tells the youth that she will at once appeal to a certain judge, a mutual friend, to have the marriage annulled. The judge has been in love with the widow for ten years, but has never had the courage to propose. The youth sees the judge and exacts a promise from him that, when he marries the daughter, he, the judge, will not permit any one to separate them. For this favor the youth agrees to aid the judge in his love-making by letting him propose to the daughter. The youth proposes and is, of course, accepted by his young wife. The judge then proposes to the widow and, after numerous bad "breaks" on his part, is accepted. The widow then wants the judge to annul the marriage of the young couple, but he sticks to his promise to the youth, and all ends happily.

The skit is admirably played, Kennedy, as the judge, doing capital work, and receiving excellent support from his company of three. During the action of the skit a song and dance are introduced by the young man and the girl.

Georgie Price was the big applause-getter of the first part of the bill. He started with a song and then gave imitations of Eddie Foy, Eddie Leonard, Raymond Hitchcock, Al Jolson, George M. Cohan, Jimmy Hussey, Belle Baker and Pat Rooney, the last three being given in response to as many encores.

Will J. Ward and his five Symphony Girls closed the first half of the bill and scored heavily. They played three instrumental numbers, gave seven songs and one dance. The songs rendered by Ward and those which he sang with two of the girls were the best liked of the vocal efforts.

On first after the intermission Patricola took two encores and then stopped the show. She opened with a couple of songs. Then sang to her own accompaniment on the violin and followed this with a violin solo. Two more songs sent her off to a big hand, which was repeated after her encore number. Miss Patricola's pleasing personality, clever violin playing and ability to put a song over always wins her recognition.

Alan Brooks, in his sketch, "Dollars and Sense," was so well liked that the audience would not permit the show to proceed until he made a curtain speech, which he did most aptly. The work is among the best of the comedy drama skits before the public, and is most ably presented. Brooks does capital work and is well supported by a woman and two men, one of whom is a Japanese. The work of the latter is clever.

Milo, on next to closing, won a big success.

Jeanette Hackett and Harry Delmar closed the show with their dancing act, and scored. E. W.

COLONIAL

A program consisting of excellent singing, with splendid comedy and a dash of good music, made up an ideal vaudeville bill. From the moment Beeman and Anderson opened to the fall of the curtain at 5.35 o'clock, the audience enjoyed every moment of the time.

The pictures opened, and were followed by Beeman and Anderson, a pair of expert manipulators of roller skates, who presented an act that contained several wonderful stunts. And the comedian won added applause by taking a couple of well arranged falls. The act is speedy from the start, and their many wonderful tricks put them over for a solid hit.

Conway and Fields held down number two spot with credit due to the work of Miss Fields, who carries the burden of the act, and put over three songs in great style. Conway works "straight" to Miss Fields, and puts over the laughs to good effect. Dave Dryer acted as piano accompanist. The act was enjoyed throughout.

Ivan Bankoff wisely billed the company that appear in his act. They are Leon Domque and Miss Phebe. Bankoff is a past master of the dance art and has arranged an offering that undoubtedly surpasses any of his previous offerings, as each member received an ovation for their work. Domque played two piano solos and was accorded much applause. Miss Phebe danced wonderfully on her toes. The act is well put on, and the Russian wedding costumes worn by Bankoff and Miss Phebe are masterpieces in design.

Van and Schenck, held over for the second week, again carried off the honors of the afternoon with an entirely new routine of numbers. The character types offered by Van, and the ballad by Schenck met with thunderous applause. They are easily far in advance of other acts of like description.

Harry and Emma Sharrock worked fast and gathered in numerous laughs with their "Fair Ground" travesty. The opening found much favor and the telepathy was worked remarkably well. Harry Sharrock worked mostly to the first ten rows of the orchestra floor, as he desired to be in view of the upper portion of the house, thereby using excellent judgment. The act is presented in a showmanlike manner and scored a deserved hit.

Yvette Rugel charmed her listeners with a budget of popular and classical selections. The tiny prima donna was in good voice and her ennunciation was perfect. She pulled Johnny Dooley out of the wings, and they both sang a number from their old act. Dooley put in a few falls for good measure and they went off amidst heavy applause. Albert Hockey assisted at the piano and played a solo that scored.

Mr. and Mrs. Jimmy Barry presented their last season's hit "The Rube," although they were programed to play "The Burglar." The Barrys were surely welcome and the comedy dispensed by them met with hearty approval.

Rooney and Bent kept up the pace of the fast moving show and their singing and dancing hit the mark. Pat is telling three Ford "gags" that should be eliminated, as they are the weakest portion of the act. Miss Bent worked with heaps of pep and more than assisted her partner. Attention must be called to the fact that Miss Bent should hang up her cape, which contains the American Flag surrounded by flags of the allies, as on this occasion it fell to the stage. To say they scored a hit would be putting it mildly, as they were one of the events of the show.

George N. Brown must be congratulated for the manner in which he has developed his walking act into one of the best comedy offerings in vaudeville. With the assistance of Pat Rooney and Jimmie Barry, comedy that convulsed the audience ran amuck for fifteen minutes. Brown is a showman and worked "straight" to the comedians like a veteran. J. D.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued from page 9 and on 11)

ORPHEUM

The bill this week is one that runs smoothly and should please the most critical audience.

Fink's Mules opened and garnered quite a few laughs because of the work of some of the assistants, who made futile efforts to ride one of the quadrupeds. A number of dogs and two monkeys helped out and added color to the offering.

Harry Laughlin and Clara West occupied the number two position with an act that included some talk, a few songs and several dance numbers. The talk was not put over very effectively, but the singing was better and the dances excellent. They started with some patter that did not go very well, then went into a song that was nicely done. A dance by Miss West was good and an eccentric dance by Laughlin drew forth applause. A double dance went over in fine shape at the finish.

William L. Gibson and Regina Connelli offered "The Honey Moon," a sketch by Aaron Hoffman, and scored one of the hits of the bill. The manner in which the young husband subdued his strong-minded wife was an excellent bit of acting, and held the interest of the audience throughcut. They received a round of applause unusual to an act of this sort, and a curtain speech by Gibson was necessary at the finish.

Wellington Cross delivered some comedy talk and rendered a number of songs, each of which went over well. Cross is a clever entertainer, and knows how to obtain results. At the conclusion of his act, he furnished a big surprise. He started to recite, dramatically, Kipling's "Gunga Dihn." William Gibson, of the preceding act, then fired a shot, and Cross staggered back into the wings as though hit. Gibson stepped out with a huge rifle and Cross reappeared. The two proceeded to render some comedy talk and did a farce on mind-reading acts that drew laugh after laugh, but would have been better if shortened a bit. Gibson, as the princess, and Cross walked through the orchestra, the latter giving his partner cues so evident that all could understand them, registered heavily.

Amelia Stone and Arman Kaliz pleased with a budget of songs that hit their mark. The turn is nicely staged and the principals performed most creditably. The opening song went well and a medley of popular American tunes, sung in French by Kaliz, was well reecived. The closing ballad sent them over to a generous round of applause. Miss Stone is a personable girl, and Kaliz holds his end up efficiently. The offering is sure fire.

Marion Harris went on after the intermission, boosting for the Victory Loan. With a pleasing southern drawl and some catchy tunes, she scored solidly and stopped the show when she refused to respond to the demands for an encore. Miss Harris is possessed of a pleasing personality, has a good voice and makes an excellent effort to live up to her alliterative billing, which names her "Syncopation's Scintillating Star."

Kate Elinore and Sam Williams won favor with a number of gags and stories. The woman member of the team clowned in a manner that won laughter, and Williams did all that was required of him well. The talking could certainly be strengthened to advantage, however, as a great many of the gags have been heard quite frequently.

Bernard Granville cleaned up with his song and talk offering. Granville is an expert comedian, and his performance is a delight. On this occasion he was rewarded with a round of applause that was a veritable ovation.

The Vivians, Harry and Ada, closed with a sharpshooting act that held the crowd until the middle of the act, when it began to tire. The male member told a number of funny stories, some old and some new, that helped round out the offering. The usual routine of shooting was offered.

I. S.

ROYAL

The Sensational Gerards opened the bill with their strong-man act.

Nate Leipzig scored one of the big hands of the first half with his mystifying card stunts. He started with a few thimble tricks, and immediately won the house. Many in the crowd were heard to gasp "Ah!" and whisper to their neighbors, "How does he do it?" when card after card disappeared into the hands of young men who came up from the audience.

Sylvia Jason and William Haig scored on the rise of the curtain with their pleasing personalities. This petite couple have an act that is delightful to watch. From the "book of Vaudeville" they rendered a dandy variety of numbers, all of which took a big hand. After the opening song about the book, each took out a small baby grand, and stools to match, the size of which may be seen in toy shops. On them they rendered a number of songs to tunes every child learns to play before he knows what an octave is. A burlesque, delivered in a clean manner, on different kinds of acts proved to be a highly entertaining comedy bit, while a few songs and dances made up an offering of which the house could not get enough.

Dickinson and Deagon kept the standard of applause which the acts preceding them had set, and took a big hand. Miss Deagon is a pleasing "kid" comedienne, and Dickinson's delivery was very well done. Both are capable of handling better material and should get some to match their abilities.

Ed. Gallagher and Joe Rolley closed the first half with "The Battle of Whatstheuse." The team handled their comedy material well, and the harmonica jazz went over for the best hand of the offering. A little new material in the other part of the act would be acceptable.

Mme. Dazie and company, with M. Constantin Kobeleff and Ed. Janis, found the going easy in the first spot of the second half. Dancing acts, as a rule, will find this house hard sledding, unless they have a bit of jazz in them. Mme. Dazie's act was balanced evenly enough to go over for a big hand. They started with a toe-dance, with Dazie, Kobeleff and the four girls, ending the number with Kobeleff alone on the stage. Janis' two eccentric dances were executed in fine manner, and another dance by him in the act would be acceptable. Dazie did her toe jazz, and scored high. The Spanish and allied numbers completed the offering.

James Watts, assisted by Rex Story, followed. Watts' act consists of a burlesque on just such acts as Mme. Dazie's. Watts does a "Nance" all through the offering, and Story takes the part of an Englishman, except in one of the dances. Watt's makeup is a riot and he plays his part in a laugh-provoking way. The dancing, however, is vulgar. One of the dances especially, done by Watts as a toe dancer, and Story as the male assistant, is distinctly indecent and resulted in coins being thrown at them and hisses from some parts of the house. Others in the audience kept up an insistent applause for a bow.

Dolly Connelly and Percy Weinrich scored high with their song cycle and were not permitted to leave without an encore. Miss Connelly rendered for the first time a new number written by Weinrich. This song, a campfire number, proved to be a dandy ballad and went over well.

Keney, Mason and Scholl closed the show with a skating exhibition of feats that were thrillers. The boys worked hard and deserved better than they received. The hour was late, but those that stayed gave them a generous hand.

G. J. H.

FIFTH AVENUE

Kartelli opened to a capacity audience and sent the show off to a fast start. Among performers on the wire, Kartelli appears to be almost in a class by himself. The stunts which he does are novel and difficult. His personality helps him with his work, all of which is capably done. Kartelli uses a bicycle stunt to close. While the feat is not an easy one, it is not his most spectacular one and he should conclude with one of those whoch he does earlier in the act.

Lieutenant Harry Barry and Miss offered an act that included comedy talking, singing, balancing and juggling. Barry is a versatile chap and knows how to do a number of things. The turn is one that will hold attention.

Anderson and Burt presented a little sketch which has many possibilities and which would go over much better if they enunciated more clearly. They perform ably, have personalities that are of material aid, but the delivery of their lines is at various times hurried and somewhat indistinct. The story deals with a wife who is troubled with a morose husband. She decides she has been too tender and tries brutal treatment. He responds to it and is quelled when his wife announces she will be a suffragette in the future. Vaudeville seems to be just ripe for an act of this sort. A playlet, in which a youthful husband subdues his wilful wife, has been playing hereabouts with success. This one, a sort of corollary to it, should also be able to win favor with a few small defects remedied.

Mabel Burke won applause for her rendition of an animated song, and when she had finished a short film, commenting lightly on topics of current interest, was flashed on the screen.

Evans and Dean, a man and woman song and dance act, had an easy spot and were fairly well received. Evans was troubled with a slight cold, but performed creditably nevertheless. His girl partner danced, while he both sang and danced. The offering as it is lacks dash. Perhaps a lively song number would help.

Bernard and Duffy shimmied their way into popular favor. Duffy sang and stepped about with a will, while Bernard worked at the piano. The more Duffy wiggled about, the better the crowd seemed to like it, and when they departed the applause was uproarious. A number of jazzy melodies were put over with the proverbial vim, vigor and vitality, and they scored the big hit of the bill, stopping the show. Duffy was in a light mood, evidently, for at the conclusion of his act, when the loan drive was going on, he stepped out, helped along and sang another song.

Ray Fern and Marion Davis, in what was billed as "A Nightmare Review," were well liked. Duffy again stepped out during the act and helped with one or two bits. When the curtain was rung down on him, leaving Fern and Davis working in one and Duffy hidden in two, the crowd applauded and he must have taken the hint, for he allowed the performance to go on in peace after that. Some dancing and comedy was rendered, and it went over well.

The Stantons had the next-to-closing spot, a difficult one on this bill, but made the best of it. "The English Boys from America" did well with some patter, dancing and slapstick comedy. It would be a good idea for them to include one or two songs. They have good voices, as was demonstrated when they rendered a few short ditties.

Bobby Heath's Review in the wind-up held the audience in until the finish. Five girls and a man are included in the cast of the act, which was well received here.

I. S.

AMERICAN

Kinzo, a Japanese juggler, opened the bill with a good variety of stunts that he delivered well. The act for the most part consists of keeping a plate running around the edge of a fan and doing the same with a half dollar piece. Kinzo kept the house laughing with a few remarks while he was doing his juggling. Kinzo has personality and knows how to take advantage of it.

Ed and Joe Smith gave a fair account of themselves with their dancing. Their comedy, however, is all mildewed and is sorely in need of new gags. They closed the act with Kramer and Morton's Jewish comedy, which did not go over very well here.

Gray and Graham offered a fair comedy and instrumental act. They use a special setting on board a ship bound overseas, where the lady member of the team takes the part of an actress who is going over to entertain the soldiers. After the opening patter, she offered a "Salvation" number which took a big hand, and the rest of the offering consisted mainly of selections on an instrument that was a cross between a saxophone and a bassoon, a trombone solo, a number on the bagpipes and finished with hunting horns.

Mills and Lockwood found easy going with a "rube" offering. A few of the gags are rather crude, and most of the others are old. The "hick" song which they delivered could have been put over for much better results. They closed with a lullaby sung in a manner to wake the dead, but one of the team displayed fair yodelling ability.

Permikoff Rose and ballet closed the first half with an artistic dance offering that should be able to hold its own on a Palace bill. A pretty blonde girl, who seemed to be the leading lady of the company, started the offering with an announcement in verse about the act. The company consists of five girls, including the blonde, one male dancer and a violinist, who leads the orchestra. They started with an aesthetic dance by the company that was very artistically rendered. A pretty dance of the 60's by four of the girls followed, and pleased. A jazz dance by the blonde showed very good pedal ability on her part, and an Oriental number completed the offering. The finish should have something with more snap to it, but otherwise the act is one that is sure to please. The costumes and musical arrangement are also well done.

Maybelle Best, who opened after the intermission, is a petite girl, who has been told by some one that she has a very exceptional voice, and Maybelle took the base flatterer seriously. Maybelle's voice is very good for parlor entertainment, but will never do for the songs she renders. One thing must be said, however, and that is that Maybelle is an excellent piano player, and has a very good knowledge of technique. She would do well to work up the piano end of the act and leave out the long, dragged out, high note singing.

Anderson and Rean put over a dandy comedy sketch, which at first threatened to be a bedroom play, but Anderson fooled them all by getting out of bed and argued with his wife while he was dressing. While most of the lines are not very new, they are excellently handled and are good for a laugh anywhere. Anderson made a corking comedy actor, and Miss Regan does what little she has to do fairly well. The team is capable of better material.

Frank Farron has added a lot of new material to his monologue. He started with a song about music and delivered a parody on it. The patter which followed was not so good, but his gags a la Frank Bush, impersonating the girl coming home drunk from Coney Island, contained a lot of new laugh-getters. A "mother" ballad sent him off to a big hand.

Mabel Naynon's Birds, consisting of a number of cockatoos, closed the show, and held the house.

G. J. H.

VAUDEVILLE

McVICKER'S
(Chicago)

Maze King opened the Majestic bill with a series of national dances, which are cleverly presented.

Senor Westony rendered classical selections on the piano in a masterful manner. He was accorded riotous applause and was forced into a speech.

Santos and Hayes proved the screaming hit of the programme. Their comedy is clean and refined.

Cressy and Dane, in "The Man Who Remembered," a rural skit, entertained, and proved a breezy portion of the program.

Elizabeth Murray was hailed in glorious style and reciprocated by singing in her usual manner. She is the same comedienne as of old.

Will M. Cressy again appeared, telling the comical side of life "Over There." He had the audience screaming. His pathetic recitation proved a good getaway.

Harry Green and company won much laughter with his comedy act, "George Washington Cohen." Scoring tremendously.

Herbert Clifton was instantly recognized as an artist of merit. His female impersonations are artistic and his gowns wonderful.

Josefssohn's Glima company closed with a display of self-protection which proved a lively novelty for this position.

H. F. R.

MAJESTIC
(Chicago)

The Smiletta Sisters opened the performance at McVicker's with a cleverly arranged routine of wire stunts that found instant favor.

Alvia and Alvia, with their eccentric singing, dancing and some well chosen comedy talk, came in for a goodly round of recognition.

Ti Ling Sing, Chinese violinist, proved a master musician, and found many admirers among those in attendance. His repertoire was well selected.

Ross and Porter, with a comedy sketch, kept the audience constantly laughing. They acted the skit capably.

Zemator and Smith accomplished daring feats on the triple bars, winning hearty applause at the conclusion of each trick. They work fast and furious.

Ryan and Riggs offered singing, talking and piano playing, proving a delightful pair. They are a breezy duo, and up to the minute.

Green and Pugh practically garnered the honors with their remarkably trained voices. Each makes a splendid appearance and possess a pleasing personality. They are among the leaders of colored singers in this division of vaudeville.

"That Melody," a well staged girlie tabloid, closed the performance with singing and dancing of the entertaining brand. The act is well staged and neatly costumed.

H. F. R.

HARLEM OPERA HOUSE
(Last Half)

The Two Ladellas opened the bill with an acrobatic act. They offered a number of tumbling and handspring stunts, some of which were thrillers, and received a fair hand.

Lieut. Charles Winston needs a little more life to his warologue. Reviewed under New Acts.

Joyce and Lewis took one of the biggest hands of the bill with their singing and dancing. Joyce's eccentric dance is a dandy, and Miss Lewis makes a very pleasing comedienne.

La France and Kennedy found it easy going with their black-face comedy turn. The prize-fight bit kept the house laughing. The act needs a few new gags.

Singer's Midgets are the main attraction at the house all week and delighted the crowd with their material. The bit from "Sinbad" is excellently done and the prize-fight bit a riot of laughs. The closing military scene made a dandy finish for the offering.

G. J. H.

VAUDEVILLE REVIEWS
(Continued from pages 9 and 10)

METROPOLITAN
(Last Half)

Jack and June Laughlin opened the bill with a singing and dancing offering that won them favor and brought them an encore. The man opened with a song and went into a soft shoe dance. He was joined by his partner, and they did a double dance, which was a blend of the modern cabaret style and the old-time waltz. This was followed by another song by Laughlin and then a jazz dance by the team. Another song by the man led up to a dance finish.

Beck and Stone opened very quietly, starting in a way that gave the impression they were about to do an acrobatic brother act. One of the team laid on a mat on the stage and reaching out his hands as though a hand-stand were intended to follow. His partner then made a move as though about to make a half somersault, but instead sang a few bars from a "Pagliacci" number, at the close of which his partner joined him in a popular number. The boys rendered six numbers all told, four together and two solos, and put every one over. Probably the song that brought them the biggest hand was one about prohibition. The boys work in Tuxedos, give a clean-cut performance and well earned the encore to which they responded.

Harry First and company, two men and two women, were seen in a sketch which told how a supposedly poor Jew turns out to be a financial giant, and turns the tables on his upstart brother, who disclaimed relationship before he discovered him to be rich. The skit ends by the rich man forgiving his brother.

Diamond and Brennan, man and woman, opened with a song and dance. The man followed with a song which gave way to dialogue. Then came a song by the pair and a single dance finish by the man. The latter is a capital limber-jointed eccentric dancer. His partner is attractive and wears handsome clothes.

The Romas Troupe of acrobats, six men, closed the bill and won applause for their work.

E. W.

EIGHTY-FIRST ST.
(Last Half)

Lola-Cardier and Company opened the bill with a dance revue and scored very nicely. The company consists of three girls, all of whom do toe dancing, and one man. The dancing is fair, but can be improved upon a good deal. It would also help the act for the girls to get new dancing slippers and press their costumes, as the appearance they furnished was anything but neat.

Weston and Elaine started with some comedy that set a fast pace, which they held. The tough "bit" is put over in a dandy comedy manner, but it ran a bit too long at this house.

Helena Fredericks, assisted by Edward Lynch and with Irving Mann at the piano, offered a musical melange that took one of the biggest hands of the bill. All the songs are classical numbers, and they have an excellent variety. The singing is exceptionally good.

Charles Olcott, doubling at the Alhambra, opened in the second half following the feature picture. He offered his original travesty on a comic opera, one of the cleverest pianologues in vaudeville. His serio-comic recitation sent him off as the hit of the bill.

"Crosby's Corners" closed the show with their "rube" comedy act. The band did not do as well as usual, as there was considerable discord.

G. J. H.

TANGUAY OUT OF PALACE BILL

Eva Tanguay was forced to leave the bill at the Palace last Friday. Marie Dressler substituted.

VICTORIA
(Last Half)

Margot Francois and partner proved to be an entertaining acrobatic duo in the opening spot.

Jewett and Elgin are a graceful pair of dancers who also sing. Their singing ability is hardly sufficient to charm a discerning audience, but their dancing will always count in their favor.

The Great Howard is no greater than a number of other vaudeville performers who have adopted ventriloquism as a means of entertainment. His surroundings, representing a Red Cross station in the war zone, are decidedly more distinctive than the gags he foists on his manikins, though he did manage to tickle the risibilities of the audience quite frequently. If he would shorten his act and eliminate some of the "hells" and "damns" from his gags his offering would be much more worthwhile. Just the same, he was well liked by the audience here.

Albert Vertchamp, a splendid violinist, who played delightfully, accompanied by Joyce Albert on the piano, scored the honors of the bill, and was quite deserving of the enthusiasm aroused by their joint musical efforts. Vertchamp is a violinist who will never create a furore by his playing on the concert stage, but his playing on the vaudeville stage adds something artistic and worth while to that branch of theatricals.

Carl Rosini is a magician. He is assisted by two female troubadours who herald his appearance by blowing into reeds. There is nothing particularly mystifying about his legerdemain act, but the grand settings and the two female assistants help to take the act out of the commonplace and make it an interesting closing turn.

M. L. A.

PROCTOR'S 23d ST.
(Last Half)

The first few acts on the bill had to struggle against a loud banging in different parts of the house which the manager did not stop. Especially through the first act, when Jack Morrissey and Co. were on, was the banging and hammering continually going on. Morrissey's stunts are the kind that require absolute control of the nerves, and several times he found it necessary to yell at those hammering. He went well, however, and took a big hand.

Berk and White offered a number of dance novelties. The boys present natty appearances, have an excellent variety of steps and do them capably. With a little more to the offering they could easily hold their own on a big time bill.

George Beane and Co. went over for a big hand with their sketch. Reviewed under New Acts.

Marie Russell, assisted by a violinist in the orchestra, offered a song cycle, and was not permitted to leave without an encore. Miss Russell uses a "yaller" make-up and has a variety of good songs which she knows how to put over. The violinist did well in his solo.

Eadie and Ramsden found easy going with their skit, "Charlie's Visit." The lady delivered her songs well and the man's contortionist comedy work pleased.

Marie Hart and Saxo Revue got a big hand for its singing and playing.

Lander Brothers kept the laughs coming with their strong-man burlesque.

Gautier's Bricklayers, a dog-act, held the house and gave a good account of themselves.

G. J. H.

WILL OPEN STOCK

Howell's Palm Beach Girls will close their vaudeville engagements next week and proceed to Green Bay, Wis., where they will open a stock company to run during the summer months. They will split the summer run between Green Bay and Calumet, Wis.

PROCTOR'S 125th ST.
(Last Half)

The Seebacks opened the bill with their bag-punching novelty. The team do their work well and know how to hold interest.

Chong, a Chinese boy, offered a pleasing singing and instrumental act. New Acts.

F. L. Skau was taken out after the afternoon performance as his act did not go.

Lieut. Harry Berry and Miss Berry got over mainly because of Berry's uniform. The act has a few good points, but the offering, as a whole, lacks life.

Chas. Willen went over, though how he did it was a miracle. New Acts.

Dan Mason and Company offered a pleasing comedy sketch. Reviewed under New Acts.

Raymond and Raymond gave a very good account of themselves with a song cycle, but the boys overdid the jockeying for the encore at the end of the act. Their numbers are all dandies and fairly well rendered.

Irene Prince and her partner, who is not billed, although the comedian found the going easy with their comedy skit. The dancing is good and the other material well handled.

Fred Dyer, although he may have been excellent as an instructor for the boys in camp, dragged his act and then made it worse by staying on much longer than he should. Dyer is new to the vaudeville stage, and perhaps may get over with a few changes in his material. Reviewed under New Acts.

Holiday in Dixieland whooped it up for a while and went off to a big hand.

Ward and Van scored one of the hits of the bill. Considering the rest of the acts, this was easy to do. They offered their harp and violin comedy, and pulled a good many laughs.

Berzac's Circus closed the show and held the house well.

G. J. H.

KEENEY'S
(Last Half)

Selbini and Grovini, a man and woman, started the show off at a fast pace. They have a variety turn of strength, juggling, bicycle riding and tumbling. All the work is clever.

The Anderson Duo, man and woman, followed. The man put over a couple of songs and danced singly, and the two then danced together. They scored fairly well.

Dr. Harmon's billing was "Famous Crystal Gazer and Adept of Mysticism"—return engagement by special request. After a long-winded talk on mysticism Harmon told of a crystal which he claims to have gotten from a dying soldier in India, into which one can gaze and see the future. He asked the audience to write notes alluding to the future. These were placed on a table and Harmon looked into the glass and called out the name of the person who wrote it and what the request was. He first asked the person whose name was called to raise a hand. Several did so, evidently "plants." The questions were of a silly nature, such as "Will I send my mother-in-law to a warm climate?" "What became of John?" etc.

Harmon has about the crudest turn this reviewer has ever seen on a vaudeville stage. Despite the fact that there wasn't half a dozen people who applauded at the conclusion of the turn, he took several curtains.

Mlle. Lavera is an Italian violinist who doesn't venture into the field of jazz, but, nevertheless, the audience heartily applauded her work, which was high class.

Feiber and Small, two men, offer comedy songs and ballads. The two have fair voices, dress neatly and deliver their routine in a pleasing way. They were the hit of the bill.

Charles Willard, the ventriloquist, gave a novel twist to his work by acting a little sketch in semi-darkness with a dummy. The audience was completely deceived until the finish.

The vaudeville part of the show was closed by Carmen's Minstrels.

J. L.

VAUDEVILLE

SALLY COHEN RICE

Theatre—*Keith's, Jersey City.*
Style—*Comedy playlet.*
Time—*Sixteen minutes.*
Setting—*Full stage.*

Sally Cohen Rice & Company two men and a woman, have an interesting little playlet which is ably presented by a cast of three. The principal plays her role well, and the others do all required of them capably. The finish, which rounds it out and adds a humorous touch, can be put over by the man so as to carry more of a punch. Otherwise the offering is in good shape.

Blanche loves Harry, but finds great enjoyment in flirting with other men. Harry has made arrangements with two of his bachelor friends to teach the girl a lesson. Accordingly, when they send her a letter explaining that Harry has moved to a new house on Riverside Drive she goes to visit him. These facts are made known in the dialogue. The curtain then rises with the two men preparing to welcome the girl.

They place a pair of handcuffs, a rope, revolver and axe before them. The girl enters. One of the men, who has seen her winking at him at different times, makes a bluff at making love to her and, when she spurns him, they tie her and the other, who is a judge and has the power of performing marriage ceremonies, ties a mock matrimonial knot.

The girl is then released. She is thoroughly repentant and weeps. After making her feel more humble they telephone Harry and when he reaches the house Blanche runs out to meet him The two bachelors provide a comedy finish, one of them explaining that he did what he considered a service for the girl because he once loved her mother. The bit of sentiment is immediately counteracted, however, when the telephone rings and he arranges to meet another man's wife.. I. S.

CRANE SISTERS

Theatre—*125th St.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one.*

These two girls, while their voices are not wonderful, possess good personalities and ability. They are pretty, have the freshness of youth and know how to deliver a song.

They opened with a "Dixie" lullaby number and a dance that won favor. This was followed by a "Frenchie" song. In this number it is really their method of delivery which gets them over. An eccentric dance by one of the girls in velvet knickerbockers, with the bottom loose, was neatly done and they closed nicely with a "blues" number.

The girls showed in their closing number that they know how to sing songs of the jazz variety, and should put another such number or so in the act.
G. J. H.

DOLLY KAY

Theatre—*Mt. Vernon.*
Style—*Jazz singing.*
Time—*Twelve minutes.*
Setting—*In one.*

Dolly Kay is one girl who knows how to handle a "blues" or "shimmy" number. She is also assisted by a young man at the piano who does his work capably.

Miss Kay's voice is inclined to the male intonation and is just the kind for the type of songs she uses. She put over a few jazz songs, a shimmy number and "Alcholic Blues" in a manner that called for an encore. She also has her act timed to a nicety and stops just at the joint where she has the audience praying for more. She is a little on the style of Sophie Tucker, but has a few mannerisms of her own that will make any audience give her a big hand where they like jazz. G. J. H.

NEW ACTS AND REAPPEARANCES

GEORGE BEANE & CO.

Theatre—*Keith's, Jersey City.*
Style—*Rural comedy drama.*
Time—*Twenty minutes.*
Setting—*Full stage.*

George Beane and Company should find plenty of time awaiting them in the popular priced houses, inasmuch as the type of sketch they are offering, a rural comedy drama, furnishes a welcome relief from the countless overdrawn, problem playlets, hen-pecked husband farces, etc., that big and small time vaudeville has been surfeited with in the last ten years.

For some reason or other, the rural playlet has not been very conspicuous for several years, and there is little doubt that Beane will profit because of this. Beane is a natural and convincing exponent of the rube type, made familiar by Denman Thompson, and succeeds in getting his lines and business over the footlights without resorting to the customary horse-play and exaggeration indulged in by the majority of vaudevillians who attempt rural characterizations.

The sketch concerns the son of an old farmer who has strayed from the straight and narrow path, but who atones for his wild oats escapades by going to war and covering himself with glory. Shortly before the boy is expected home, his wife goes to see the old farmer to intercede for him. The farmer is not aware that his son has gone to war, and at first is inclined to take a harsh view of the boy's shortcomings. When he learns that his son has acquitted himself with credit on the battlefield, however, the old farmer relents joyfully and proceeds to plan a suitable welcome for the boy. The old man is a Civil War veteran himself, and he gets out his soldier coat and cap and arrays himself in uniform for the occasion. There is a Sis Hopkins character in the playlet, which furnishes some excellent comedy.

Beane's supporting two players are up to the mark in every way. The finish of the sketch, which finds the old man and the two women going down to the town to meet the returning soldier, is sure-fire. The act carries a special set, showing a landscape with a pleasant rural perspective that gives the scenic background the necessary touch of atmosphere. First class headline attraction for the better type of small time houses. H. E.

CHARLES WILLEN

Theatre—*Proctor's 125th St.*
Style—*Banjo and ventriloquist.*
Time—*Fourteen minutes.*
Setting—*In one.*

Willen has turned out the original pophouse act of the nineteenth century. If he gets over on the four-a-day in the twentieth century, it will be a nine-day wonder. His suit is the tuxedo of the first model of its kind.

He started with a song, which he delivered in a choir-recital manner, only not one-third as loud. He then announced "Introducing the original tremolo banjo," and delivered a few numbers on the instrument, proving that he did not finish his lessons in learning to play it.

Willen then fetched out a nineteenth century ventriloquist dummy and put over some 5000 B. C. gags. He had no control over the muscles of his lips and when the dummy was supposed to be talking, every word could be made out by the motions of Willen's lips.

The act will not do for the small time.
G. J. H.

EVANS AND DEAN

Theatre—*Proctor's 23rd St.*
Style—*Singing and dancing.*
Time—*Fourteen minutes.*
Setting—*One and special, full stage.*

Evans and Dean, a man and girl, present an ordinary routine of songs and dancing. The man does the singing and also does a few steps during the proceedings.

The girl is very attractive and steps fairly well at times, but she remains silent throughout the act, except during a few brief moments, when she sings a bit of a song. She does this in a voice barely audible and clearly demonstrates she has a poor voice. The man's singing voice is only fair. The turn lacks punch and seems destined for a stay on the small time.

Evans starts with a bit of song as a sort of introduction to what follows. He does this in one and then the drop is lifted and his partner makes her appearance in a special setting in four. She does a bit of dancing, after which they do a double dance, displaying the usual stepping for two. Evans then sings a song at the piano, previously announced as an original composition, while his partner helps with a bit of pantomime. She then does some more dancing, trying to sing the song previously rendered. They finish with a double dance while the orchestra plays Sousa's "Stars and Stripes." I. S.

DANCING DORANS

Theatre—*Eighty-first Street.*
Style—*Dancing.*
Time—*Twelve minutes.*
Setting—*In four.*

The Dancing Dorans are two men, one of whom impersonates a woman throughout the turn. His resemblance to the other sex is remarkable. They display some pretty stepping, and the member of the duo who uses the male attire includes a song to fill in. Unfortunately the act comes just when the public is tiring of dancing. That will probably make it hard for the Dorans, but on the merits of the offering, they should be able to hold their own on the better small time.

The team started with a double dance in which they worked gracefully. The song was then rendered, after which they they again did a dance ensemble. There was a dance alone by the man who impersonated a woman, and then another dance together. At the conclusion, while taking their first bow, the man who performed as a woman removed enough of his make-up to disclose the fact that he was a man.

While they showed little that is novel, they worked well and received a generous round of applause. I. S.

CHONG

Theatre—*Proctor's 125th St.*
Style—*Singing and instrumental.*
Time—*Twelve minutes.*
Setting—*One (special).*

Chong claims to be a Chinese boy and can easily pass for it. He uses a special drop in one, showing an interior Chinese house wall.

Chong started with an announcement in verse, and did the same thing before each number. This bit should be omitted, as it is unnecessary. He then rendered a song in a pleasing voice and followed it with a number on a string instrument, which he played as one does an Hawaiian steel guitar. A medley of popular numbers followed on a mandolin and a yodeling lullaby sent him off to a good hand.

Chong should find the small time easy going. G. J. H.

DAN MASON AND CO.

Theatre—*Proctor's 125th St.*
Style—*Sketch.*
Time—*Sixteen minutes.*
Setting—*Full stage.*

Dan Mason has turned out a pleasing comedy skit that will go well on the three-day.

A man enters the dining room where the scene is laid, and from what he says in a Dutch-comedian accent the audience learns that he has fallen into a coal hole while walking and reading a paper and has gone all over the house in a vain attempt to get out. He exits and a young couple enter.

The wife tells her husband she has fired the chauffeur and advertised for another. The husband tells her the paper has announced the arrival from abroad of Professor Knox, who used to be an admirer of his wife, but whom the husband has never seen. The talk turns to the subject of jealousy and the husband claims he will never be jealous. He exits to get his coat and hat, as he is going to take the car out.

While she is sitting there the other man enters and, after explanations are made, they find that he has come for the chauffeur's job. He tells her his name is Knox and she, wishing to play a trick on her husband, tells him she will call him Professor Knox. She seats him at the table and treats him royally. The husband enters and hides behind a screen. Later the wife goes out and the husband, thinking the chauffeur is Professor Knox, and believing from the talk that they love each other, approaches the chauffeur. As the husband is dressed in an automobile cap and coat, the chauffeur thinks him the man whose job he is taking. After some comedy, in which a duel is pulled off, explanations are made and they decide to turn the trick on the wife. They engage in a furious mock duel as the wife enters, and the certain drops. G. J. H.

MLLE. MARGUERITE

Theatre—*Fifty-eight Street.*
Style—*Singing and dancing.*
Time—*Twelve minutes.*
Setting—*In one, special and full.*

Mlle. Marguerite attempts to sing with a voice that can scarcely be heard beyond the footlights. And her dancing ability is on par with her vocal ability.

She makes four changes of costume, beginning each change in a specially set dressing room, but actually donning each new costume in the wings, finishing her toilet in full view of the audience. Her costumes, which she changes with deft alacrity, are stunning.

At the finish she is assisted by a young fellow who appears suddenly in the orchestra leader's place in the pit and with whom she exchanges banter. Finally, he hops over the piano and does a dance with her over a full stage. The assistant looks a bit like Frisco, but dances in a manner that suggested to this reviewer the undulations of a wobbly beer keg.

Nevertheless, the act received applause. M. L. A.

RAY RIPLEY

Theatre—*Proctor's 125th Street.*
Style—*Monologue.*
Time—*Twelve minutes.*
Setting—*In one.*

Ripley is a tall, neat appearing man with a pleasing personality, who, with the proper material could reach big time. His present act is good only for small time.

The monologue has a lot of good gags, but in this house failed to get over, as does anything that requires a little brain work on the part of the audience. A great many of his stories are old and should be replaced with fresher material. The turn ended with a song. G. J. H.

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GREEN ROOM REHEARSAL

The Green Room Club's annual dress rehearsal, held at the Hudson Theatre a week ago last Sunday, was a perfect example of the way such things should not be done. The performance was so utterly lacking in warmth and spontaneity that, at times, it proved almost embarassing to the theatrical cognoscente that for the most part comprised the audience.

In accordance with the precedent established at other benefits, and which appears to have become traditional with some performers, three of the important artists programmed failed to appear, which may or may not have been the fault of the Green Room Club. To those, however, who paid their money in the hope of seeing some sort of worthy show, it made no difference whose fault it was. The fact was that the performers were not there as announced, and their non-appearance this time certainly contributed to a spiritless occasion.

In addition the waits between numbers seemed interminable. Edwards Davis, the club's prompter, appeared at one stage of the proceedings and declaimed of the club's achievements during the last few years. But his words failed to instill any warmth into the vapidness of the occasion. In the absence of Ed. Wynn, who was scheduled to act as announcer, the club unquestionally lost a laugh-provoking feature.

All of which gave to some of those present the impression that the Green Room Club has little more than amateur ability in arranging an affair of this sort, which will, unquestionably, tend to keep people away from other benefit performances.

Then, too, since when have theatrical clubs taken to supplying business for hotels? For the "ball" announced to be given by the Green Room Club at the Hotel Knickerbocker, following the performance at the Hudson, was nothing more than a lure to get people to visit one of the ballrooms at the Knickerbocker, where tables and waiters were in obvious evidence.

Oh, benefits, what sins are committed in thy name!

BUDDIE WALSH IS SORE

Editor N. Y. CLIPPER.

Dear Sir: I worked with a partner named Stanley McAvoy, and worked for the W. V. M. A. and Pantages. I then booked the Loew time and we played next to closing. Mr. Cooper, my agent, and Mr. Lubin, also Mr. Meyers, of the Harry Weber office, all said my partner was bad.

Six months ago a Loew man told me the same thing, but I stuck to him. Then I was offered a job in burlesque by Hugh Herbert and Edgar Dudley. Still I stuck.

Finally I was told to get a straight man who was at the Winter Garden. Then I said if I put another man in the act it will hurt McAvoy, and that I would do an act with my wife.

Now McAvoy is "shooting" his mouth off about me. And I ask him to show me one contract where he got within $75 of what he got with me, or where he was ever next to closing or headlined until he met me.

He cannot hurt me, but now he has "knocked" my wife, who never harmed him or said a word about him. Everyone who knows her, knows what a great girl she is.

The act is mine, and I wrote it, as everyone knows. If he don't shut up I am going to make him.

Yours respectfully,
BUDDIE WALSH,
N. V. A. Club.

April 20, 1919.

SAYS LEWIS IS NOT CLEARED

Editor N. Y. CLIPPER.

Dear Sir: I have read in THE CLIPPER of April 23, an article stating that Jack X. Lewis has been "acquitted" of a charge of violating the United States copyright laws by presenting "Tempest and Sunshine" without paying royalties to Marie Doran, author of the play.

Permit me to say that no one can be "acquitted" until he has been tried. Lewis has not been tried. Therefore, he has not been acquitted, nor has the complaint been dismissed.

Lewis was arrested at Raleigh, N. C., was at liberty on bail, and the proceeding on April 18 was a preliminary hearing. The charge upon which he was arraigned is an indictable offense. For the enlightenment of Lewis or others who may contemplate play piracy, I wish to say that failure on the part of a commissioner to hold a defendant in the case of a preliminary examination, does not mean acquittal or exoneration. Where the accused takes the stand in his own behalf, he may supply important new evidence to the prosecution. It may also mean that the prosecution desires to withhold material evidence and present the same to a grand jury for the purpose of securing an indictment, in which case the accused is re-arrested and must stand trial in the criminal branch of the Federal Court having jurisdiction.

As for this $10,000 suit which Lewis states he has started against me, alleging that I called him a thief, it is another one of those joke suits. I have had several to deal with, running from $20,000 to $60,000. Much to my regret, I have never been able to goad the plaintiffs into moving the actions to trial and I am still holding the money.

I have caused the arrest of six play thieves. I have never caused an arrest hastily nor without strong provocation and evidence. There have been two convictions, one compromise, one indictment, and the Lewis complaint stands. I have filed my answer to the funny Lewis suit in the Superior Court of Wake County, Raleigh, N. C.. It will afford to every person honestly interested in the protection of plays, matters of which they should have knowledge concerning the piracy of legally copyrighted plays. I say "legally" because there is in the copyright office at Washington, evidence beyond dispute, showing that copyrights have been obtained by fraud, in which case they are, of course, worthless.

My answer to the Lewis suit having been properly sworn to and filed with the Court, is now privileged, and I shall be glad to have anyone who is interested examine a copy.

I have been and shall continue to be the determined and merciless foe of the play thief. I have fought a hard fight and enjoyed it. It is the duty of law upholding citizens to stand back of me in my crusade. I have, at much expense and trouble, accumulated a mass of evidence which shows when, where and by whom play piracy has been committed in the case of hundreds of plays. I am preparing this for publication under the title "What I Know About Play Thieves and Other Rogues"—the "other rogues" to include dishonest newspapers and shyster lawyers. Every name will appear—the details in every arrest. It will give hundreds of unscrupulous rascals an opportunity for libel suits.

Will THE CLIPPER please do me the justice to publish this letter?

Sincerely yours,
MARIE DORAN.

Permanent address, Jamaica, N. Y.
April 25, 1919.

SOLAR SONG PUBLISHED NUMBER

Editor N. Y. CLIPPER.

Dear Sir:—Do Wright and Walker know that the "Abba Dabba Honeymoon" song is a published number? If they do not know it, the publication of this letter will give them the information. It was published by Leo Feist, Inc., several years ago and can be sung by anyone wishing to do so and is not a special or restricted number.

It was written by myself and Walter Donovan in 1914. Trusting this note will end the Willie Solar, Wright and Walker controversy, I remain,

Yours very truly,
ARTHUR FIELDS.

29 East 124th street,
New York City.
April 24, 1919.

TWENTY-FIVE YEARS AGO

Eugene Cowles, the basso, was with the "Bostonians."

"Eldorado," at Guttenberg, N. J., was opened by H. E. Schwartz.

W. G. Smythe was manager for Willie Collier in "A Back Number."

Little Eva Mudge appeared at a reception given by President Cleveland on the anniversary of his daughter Ruth's birth.

The opera "Werther" was presented at the Metropolitan Opera House.

Charles Dickson presented "Willie" at the Bijou Theatre, New York.

The Buffalo Bill Show opened at Ambrose Park, South Brooklyn, N. Y.

John M. Ward, Roger Connor, Amos Rusie and Mike Tiernan were with the New York baseball team.

Tom Lewis was with Primrose and West's Minstrels.

Answers to Queries

F. M. M.—John L. Sullivan was never champion of the world.

R. S.—Both members of the Brady and Mahoney vaudeville act are alive and well.

P. B.—You can address Jean Havez in care of the Universal Studios, Universal City, Cal.

RIFLE.—Unable to locate Anna Vivian. Perhaps a CLIPPER reader may see this and supply the address.

G. A.—Ruth St. Denis and her dancers are not on the Pantages time. They were at the Palace, New York, last week.

ATTLEBORO.—Unable to locate Howard Hall. Address him care of THE CLIPPER and letter will be advertised.

F. J. G.—"Puss, Puss" will not play Brooklyn again this season. Jean Bedini's new show, "Peek-a-Boo," opens May 12 at the Columbia for a summer run.

L. D. S.—Marie Biddle left the Fred Irwin Show at the Columbia Theatre, Chicago, on Saturday, February 22. We do not know her present whereabouts.

LOUIS M. B.—He is under contract to Harry Hastings and will appear again next season with the "Razzle Dazzle Girls," in which company he will again be featured.

J. G.—It is not necessary to have a song poem copyrighted before submitting it to a publisher. Have it typewritten with your name and address at the top and enclose stamps for its return if not accepted.

Rialto Rattles

LIFE'S LITTLE UNCERTAINTIES
What has become of "Let's Beat It?"

MORE TRUTH THAN POETRY
Bevo, sarsparilla, pop,
How your little prices hop!

VAUDEVILLE PROVERBS.
He who flops and goes away
May score a hit some other day!

THEATRICAL MYSTERIES.
What will happen to "Ten Nights in a Barroom" after July 1?

THE WAY TO DO IT
Jumping from films to legit they stop;
But, vice-versa, they never flop.

GOING UP
Maybe the DuPonts will raise the standard of the theatre, raises being frequent in their business.

HE'S AFTER HER
The police force of Great Neck, L. I., are looking for the daughter of Donald Brian. She recently disappeared.

STOPPING THE SHOW
Loan drive.
Gallery roughnecks.
College boys.

ANYBODY HURT?
Since a lot of acts failed to show at the Actors' Fund benefit because the Polo Grounds were wet, there has been considerable mud slinging.

SAVE 'EM
They charged tin cans for admission to a theatre in the West the other day in a clean-up campaign. Right after July 1 managers might try bottles.

HE GREW PATRIOTIC
When Jack Dunham saw the "Old 69th" parading Monday, he ran to the nearest recruiting station and offered to enlist, saying that he wished to help whip the Kaiser.

A SONG OF SPRING
The springtime of the earth is here,
The kids are all aglow,
For the route beneath the canvas,
Nicks the tax into the show.

CHANCE OF A LIFETIME
Some press agent has a chance to win fame and fortune for John P. Slocum by blaming the compositor for making "bed" out of "red" in "The Lady in Red," thus having it read "The Lady in Bed."

THINGS WORTH HAVING
George White's Girl Quartette.
Clayton's Ferocious Expression.
Fred Allen's line of patter.
A capacious cellar.
The only key to that cellar.
Fred Allen's applause gags.
Charles Olcott's pianologue.
Paid up dues in the U. V. A.

VAUDEVILLE VETERANS
"Say—I think I'm about the best on the bill this week."

"That was good soup you served." "Soup? That was coffee."

"I will now sing a new little song written by—oh, I don't want to mention his name, but he is the greatest comedian in the world and looks—etc." (Business of describing self.)

"A little song entitled, 'Hush little barroom, don't you cry, you'll be a drug store bye and bye!"

"Will you marry me?" "No, I'm particular as to whom I marry." "Oh, that's all right. I'm not so particular."

"I'll give you half my salary to work with me." "What'll I do with the dollar and a half?"

"We took this country from the Indians. After July 1 we'll give it back."

"If water rots your boots, what will it do to your stomarch?"

"I heard something I promised not to tell a human being. Listen!"

CHICAGO NEWS

STAGE WOMEN'S WAR RELIEF OPENS DRIVE FOR $1,000,000

Benefit Performance at Studebaker Theatre Planned for Friday Night, at Which Many Theatrical Stars Will Appear.

The Stage Women's War Relief here has started a drive to raise $1,000,000, the money to be used for hospital beds for soldiers who have been wounded while in service overseas and are now convalescing in Chicago.

The first of a series of theatrical benefits is to take place this Friday night at the Studebaker Theatre. Those in charge of the performance are Mrs. Mort H. Singer, chairman of the arrangements committee, Mrs. Mary Youling, Mrs. George Nevius, Mrs. Norva Pierce, Mrs. Gertrude Haynes Flint, Mrs. Antonio Frozolono, and Mrs. William L. Cliff.

The following players have signified their willingness to appear at the benefit: Francine Larrimore, Guy Bates Post, Ruth Chatterton, Fritzi Scheff, Frank Craven, Walter Hampden, Kathleen Comecys, The Cansinos, Elizabeth Murray, Crystal Herne, Will Morrisey, Cressy and Dayne, Clarence Nordstrom, Lieut. Reginald Denny and Company, Charles Cherry, Bertha Kalich, Patricia Collinge, Willette Kershaw, Edith Day, Jessie Nagle, Adele Ritchie, Marjorie Hast, Emma Carus, Elizabeth Brice, Lon Haskell, Joan Peers, May Boley, Page, Tayler and Page.

Invitations to the benefit have been sent to society throughout Chicago and the suburbs and it is expected that the wealthy people who accept the invitations will forward large amounts in payment for their tickets which will greatly augment the receipts taken in the box office.

PANTAGES IS DETERMINED

Alexander Pantages is still in Chicago and announced last week that he will stay here until he secures a site for his new local theatre if he has to remain here for months. Al Gillis, of the Pantages staff, has arrived to take charge of the New Peoples Theatre, and will remain until the business has been built up. He will then relinquish his charge of the house to a new manager, to be appointed at a later date. Jimmie O'Neil has been managing the house since it opened a few months ago.

GETS BAD FALL ON STAGE

Doretha Morris, of the dancing team of Rull and Morris, is in a hospital suffering from injuries received while playing the Logan Square Theatre last week. She will be disfigured for life.

The act was concluding its part of the performance, which comprised a dangerous swinging bit. Her partner allowed her to fall and she received a gash in her chin which measured six inches.

MANAGER IS DIVORCED

Benjamin M. Giroux, theatrical manager, is alleged to have broken faith with two women who loved him. One was his wife of thirty-four years, Mrs. Ida Giloux, who divorced him last Friday. The other was Miss Claire Bauman, an actress, "who loved Giroux more than her own life." The case was heard before Judge Hopkins. The Girouxs have been married thirty-four years.

"PRINCE THERE WAS" COMING

"A Prince There Was" is scheduled to come into the Cohan Grand Opera House on May 12 with Grant Mitchell in the stellar role. Mr. Mitchell was popular in "A Tailor Made Man" when that attraction played the Grand.

ED. LANG IS BACK

Ed. Lang, globe trotting agent, has returned to Chicago and has leased a suite of offices in the Baltimore building, where he will conduct a foreign representation office for Europe agents. Lang some years ago was prominently identified with the atricals in this city, but closed his offices in order to take up his business in foreign countries.

GET ILLINOIS FOR FILM

The Lenox Producing Corporation last week made arrangements with Klaw & Erlanger, whereby "The Betrayal," a motion picture play by J. Barry, will be presented at the Illinois Theatre, opening May 5. After a run in Chicago, "The Betrayal" will be exhibited in New York.

CHRISTY SUCCEEDS LEASON

Wayne Christy, for a number of years general traveling representative of the Gus Sun Circuit, has been appointed booking manager of that circuit, succeeding Ray Leason, who recently resigned. He will be located at Springfield, O., the headquarters of the Gus Sun Circuit. Leason, it is said, is going to New York, where he will become an agent.

THEATRICAL FLOAT "SHOCKING"

Showdom presented a shock to the timid population of this city on Monday when the official Victory Loan parade was held. A float representing the theatrical business contained a number of chorus girls, who were gowned a la "September Morn." A complaint was filed, with the result that the float was ordered out of the line.

BERG HAS AN IDEA

It is reported that D. M. Berg, a local producer of note, plans to inaugurate a policy of burlesque or travesty at the Playhouse, on Michigan avenue. The Playhouse recently proved successful with "The Overseas Revue." The new venture will be on the order of the Weber and Fields idea of some years ago.

IRVING YATES GOES EAST

Irving Yates, of the Earl and Yates Agency, has gone to New York City to secure new material for next season. He will remain away about three weeks. During his absence, bookings will be handled by Lew Earl.

PANTAGES MANAGER IS HERE

Frank Neuman, manager of the Pantages Theatre in Salt Lake City, arrived in Chicago Saturday and will remin here, returning West with Alexnder Pantages, as soon as he completes his business in this vicinity.

PROGRAM PUBLISHER ILL

Clyde Riley, founder of the Riley Program Company, publishers of programs for all leading loop theatres, lies seriously ill at his home here. Very little hope is held out for an immediate recovery.

FRINT GEORGE REHEARSING ACT

Frint George, general traveling representative of the Western Vaudeville Managers' Association, is rehearsing a twelve-people vaudeville act, which will shortly be produced in Chicago.

DROPS VAUDEVILLE PROGRAM

The California Theatre has eliminated their vaudeville policy and will return to a policy of straight moving pictures.

STOCK AND REPERTOIRE

POLIS WATERBURY COMPANY OPENING AT THE STRAND

Cast Includes Many Capable Players, Headed by Harry Bond and Ottola Nesmith, and Is One of the Best on the Circuit "Daddy Long Legs" Is Opening Play

WATERBURY, Conn., April 28.—General Manager James Thatcher has completed the company of Poli Players which will play a summer season at the Strand Theatre, opening next Monday in "Daddy Long Legs."

The company is made up of well-known players and is one of the best organizations ever seen in this city. Harry Bond is leading man and Ottola Nesmith leading woman.

Frank Lyons and Edith King will play juveniles and Walter Scott Weeks will do the heavies.

Gretchen Sherman is second woman; Harry Fisher, comedian; Franklyn Munnell and Jessie Brink, characters; Thomas Wallace is stage manager.

William Blair is the stage director and, under his supervision, the company started rehearsals today.

The scenic department is in charge of Maurice Tuttle, who is already at work on the paint frame, while B. L. Royce, house manager, is putting the front of the house in shape for the opening.

The plays for the opening weeks of the season include "A Stitch in Time," "De Luxe Annie," and others of the lighter kind.

BUHLER CO. CLOSES MAY 3

PATERSON, N. J., April 28.—The Richard Buhler Stock Company will close next Saturday a season of twenty-three weeks at the Lyceum Theatre with "The Third Party" as the bill. The season has been good in spite of the after effects of the "flu," which lasted for some time after the theatres were allowed to open, and the car strike which paralyzed business of all kinds. Among those closing with the star are Ernestine Morley, Hazel Miller, Louise Orendorf, Lloyd Sabine, Fred Gibney, Charles Canfield, Paul Dressler, Carl Norman and Ralph Cummings.

The house will play a few road shows before it puts up its shutters for the season, "The Wanderer" being an early booking.

MONTREAL TO HAVE CO.

MONTREAL, Can., April 26.—Harold Hevia will put a summer stock company into the Orpheum Theatre, opening May 12 with the "The Brat."

The company, which Manager Hevia has engaged through the Pauline Boyle Offices, New York, includes David Herbling and Margaret Knight, leads; Maurice Franklin, Caryl Gilten, Hal Mumms, Fred Brown, Louis Wolford, Rita Davis and Helen Beresford. Walter Clark Bellows will be stage diretcor. This is the first stock here for two years. Manager Hevia is in New York selecting a list of plays.

SIMON IS BUSY

CHICAGO, Ill., April 28.—Ward Simon, one of the west's leading producers of stock companies, is organizing a number of productions which will travel throughout this section of the country under canvas. He has three companies now in rehearsals and will open the first late this month. J. G. Coon is in charge of all rehearsals.

SMITH BACK FROM WAR

Billy Weston Smith has returned from France, where he was in the service of Uncle Sam with the 35th Division. When the United States entered the war he was a member of the Chase-Lester Stock Company, which organization he left to enlist. He left last week for the West.

SIGNS FOR BELGARDE CO.

NEW BEDFORD Mass., April 26.—Fred Hargraves has signed with Sadie Belgarde for her summer stock at the Strand Theatre here. Rehearsals begin next week and the company opens on May 5.

JOBBING IN HARTFORD

HARTFORD, Conn., April 26.—Jack Doty, Richard Webster and Herbert Chesley joined the Poli Stock Company this week to appear in "Yes or No," next week's offering.

WILL OPEN IN PORTLAND

PORTLAND, Ore., April 26.—C. B. Everett will place a musical stock company at the Alcazar Theatre, instead of a dramatic organization as he has for several seasons. The company, which has been booked through the Matt Grau offices, New York, includes Mabel Wilbur, prima donna; Henry Coote, tenor; May Wallace, George Nathanson, Delmar Poppen, Oscar Figman and Ben Mulvey. Ross Mobley will be musical director and the company will open on June 3 in "Sweethearts."

LEASES RALEIGH HOUSE

RALEIGH, N. C., April 21.—L. E. Morefield has leased the Strand Theatre for a period of five years and will keep the house open all summer, playing stock companies exclusively. The first booking was the Pickett Stock, which opened last Monday for a two weeks' stay and is playing to good business.

The Strand is one of the handsomest theatres in the South, is thoroughly up-to-date and has a capacity of 800.

CLEVELAND OPENS JUNE 2

CLEVELAND, O., April 28.—John Dillon, Robert McLaughlin and F. Ray Comstock will open their Colonial Stock Company here on June 2 with "Happiness." The company, engaged through the Packard Theatrical Exchange, includes: Robert Adams, leading man; Clara Joel, leading woman; George Leffingwell, Nina Saville and Margaret Boland. Cecil Owen will be the stage director.

JOIN DESMOND CO.

PHILADELPHIA, April 26.—Leah Winslow, leading woman; Reeva Greenwood, ingenue; Jack Leslie, second business; Charles Haines, light comedian, and Geraldine Russell, general business, are recent additions to the Mae Desmond Players at the Orpheum Theatre, Germantown.

DURKIN CO. OPENS JUNE 21

SKOWHEGAN, Me., April 26.—James Durkin will open his summer stock season here on June 21. Among the players already engaged are Zania Curzon, Virginia Pemberton, Rolla Lloyd and Florence Coventry.

DOYLE SUCCEEDS ALBION

James H. Doyle has succeeded Louis Albion as stage director of the Liberty Theatre Stock Company, Stapleton, Staten Island.

SWEET GOES TO MINNEAPOLIS

MINNEAPOLIS, Minn., April 26.—Geo. Sweet opened with the light opera company here in "Sweethearts." Florence Webber is prima donna.

BURLESQUE

WANT ROYALTY ON BURLESQUE SHOWS

WRITERS TO COMBINE

Authors and composers of burlesque shows want to discontinue the practice of writing shows and receiving a fixed sum weekly from producers for their labor and hope to inaugurate a royalty basis plan.

This became known last week, when a number of the leading authors and composers of burlesque shows attended a meeting held at the Hotel Somerset on Friday night, where plans were formulated looking to a definite course to pursue in the matter.

Also present at the meeting was a prominent theatrical lawyer, who was retained to form a protective association in which, it is said, the members present at the meeting will join.

The tentative plans, it was reported, call for an association to which claims will be presented. The association will in turn pass upon the fairness of the claims, after which, as amended, they will be presented to the producing managers. Should the producing managers fail to accede to the demands of the writers, the association will try to control the creative market.

The royalty basis outlined at the meeting calls for a graduated scale of percentages, starting with three per cent of the gross and rising to a maximum of six per cent, the percentage being divided equally between as many writers as have had a hand in the composition of the show. The minimum percentage is to be deducted from gross receipts up to $2,500; beyond that amount and up to $4,000 the rate is to be five per cent, and on everything over $4,000 the maximum rate is to prevail.

EPSTEIN OVERHAULING HOUSE

Louie Epstein was in New York last Saturday and announced that his new Majestic Theatre in Wilkes-Barre, which will play the attractions of the American Burlesque Circuit next season is now undergoing a complete overhauling.

A new and larger stage will be installed, as well as new dressing rooms. An electrical contract has been signed for a large electric sign on the front of the house. Epstein and his partners are spending $25,000 on the house, it is said.

The Majestic will be a week stand, and the management will cater to lady audiences.

COMEDIAN IS MARRIED

Harry Duncan, comedian with Irwins' Big Show, and Viola White, of the vaudeville team of Black and White, were married in Utica. Al. Williams was the best man and Alfaretta Symonds the bridesmaid.

A dinner was arranged on the stage of the Lumberg Theatre, that city, by Charles Cholley and Chas. Stricken, which all the members of the company attended.

PICKS STOCK CO. CAST

The following people have been engaged by Fred Stair for summer stock at his Star Theatre, Toronto. Brad Sutton, Maude Rockwell, Dolly Sweet, Josephine Sabel, Violet Pearl, Jack Ormsby, Russell Hill, Mark Thompson and Alec Carr. There will be twenty-four girls in the chorus. Sutton will produce the shows and Carr the numbers. It will open May 12.

WILL MANAGE COOPER SHOW

"Doc" Chas. Livingston will manage one of James E. Cooper's burlesque shows next season.

ENGAGE CAST FOR STOCK

Strouse and Franklyn have engaged the following principals for a summer stock to open at the Howard, Boston, on May 20.

Billy (Grogan) Spencer, Fred Binder, Harry Van, Harry Morris, Dick Maddox, E. Klavitz, Anna Armstrong and Mae Barlowe.

There are several more who will be engaged shortly.

SIGN FOR DETROIT STOCK

Jimmy Cooper, representing Sam Levey, signed Chas. Fleming last week for summer stock at the Cadallac, Detroit. Fleming is a young juvenile playing at the Pekin. It will be his first appearance in burlesque. He is also signed to go with Levey's show on the American Circuit next season. Cooper also signed Brad Mitchell for summer stock.

BURTON GOES WITH KAHN

Ben Kahn has engaged Joe Burton to open at the Union Square on May 26. He will replace Billy Spencer, who opens that day in stock at the Howard, Boston.

Harry Steppe will open at Kahn's Union Square on June 2. He and Burton will put on the books and handle the comedy for the summer for the Kahn Stock Company.

SUE MILFORD IS RECOVERED

CHICAGO, Ill., April 26.—Sue Milford, who was compelled to retire from the cast of the "Pirates" six weeks ago, in Buffalo, on account of a nervous breakdown, rejoined the company here today. She has been re-engaged for next season, as has John Black, who will produce the book and do an eccentric straight.

CLOSES AS AGENT

PHILADELPHIA, Pa., April 26.—Harry Morrison closed here tonight as agent of the "Midnight Maidens." He will handle the press department for the California Exposition shows for the summer. Also, he will manage Harry Hasting's "Kewpie Dolls" on the American Circuit next season.

QUITS TO JOIN CIRCUS

CHICAGO, Ill., April 26.—Walter Van has closed a season of 138 weeks with the Irons and Clamage Burlesque stock company at the Haymarket Theatre in this city and has gone East to join the Ringling Brothers-Barnum & Bailey Circus for this season. He will do side spieling.

ESTELLE COLBERT MARRIES

Estelle Colbert, last season in burlesque, but this season with the "Kiss Burglar" Company, was married on April 16 to Captain M. B. Adler of Camp Alexander, Newport News, Va. Her show closed last Saturday and she has left to join her husband.

STAR TO HAVE WRESTLING

Arrangements have been made with George Bothner whereby that well-known wrestler will stage wrestling bouts every Tuesday and Friday night at the Star Theatre, Brooklyn, for the remainder of the season. Two bouts will be given each night.

MOYNIHAN PROPERTY SOLD

The building at 100 Flatbush avenue, next to the Casino Theatre, Brooklyn, in which the late John Moynihan had his café, was sold last week by a representative of the Butler Estate. The price paid was $41,000.

POWERS GOES TO WHITE PLAINS

Jim Powers has accepted the management of the Palace Theatre, White Plains. He will take over the house next Monday. It plays combination.

AMERICAN HANDS OUT MORE FRANCHISES

SHOWS STARTING TO CLOSE

General Manager George A. Peck renewed the franchises last week for those shows on the American Burlesque Circuit that had been laid on the table at the last meeting.

The franchises renewed were Frank Lawlor's "Aviator Girls," Joe Oppenheimer's "Broadway Belles" and Strouse and Franklyn's "Pirates."

Since the last meeting of the circuit, franchises for shows have been awarded to Robert E. Deady, of the Trocadero, Philadelphia, and Clamage and Irons, of the Haymarket, Chicago. These are new franchises. Jack Perry, this season manager of the "Jolly Girls," has been engaged by Deady to produce his show. Perry will also manage the company.

The season of the American Association is nearing its close. This week will find a few shows closing. According to the announcement at the headquarters of the company, they are the "Innocent Maids" who finish at the Grand, Trenton, "Pennant Winners" at the Gayety, Louisville; the Orientals at the Trocadero, Philadelphia; the "Auto Girls" in Columbus; "Blue Birds" in Scranton; "Mile a Minute Girls" at the Star, Brooklyn; and Dixon's "Big Review" at the Olympic, New York.

Next week will see the closing of the "Social Follies" at the Star, Brooklyn; "Trail Hitters" at the Lyceum, Washington; "Girls from Joyland" at the Gayety, Baltimore; "Frolics of the Nite" at the Gayety, Milwaukee; "World Beaters," Star, St. Paul; "Paris By Night," Empire, Hoboken; and the "Americans" at the Gayety, Brooklyn.

Most of these shows were to play supplementary time, but they have decided that it would be best to close at this earlier date.

TAKES KINNEAR'S PLACE

Thomas Robinson, a juvenile, went into the "Merry Rounders" last week. He took the place of George Kinnear, who was stricken blind, and was placed by Roehin and Richards.

SOLLY WARD GOING INTO ACT

Solly Ward, featured with "Blutch" Cooper's "Roseland Girls," will be seen next season in a big girl act in vaudeville under the management of Lewis and Gordon.

EARL KEAN CLOSES

Earl Kean closed at the Folly, Baltimore, last Saturday, after completing a ten weeks' engagement there and at the Folly, Washington.

CRESCENT CLOSES SEASON

The Crescent, Brooklyn, closed last Sunday night. Joe Howard announces that the house will re-open shortly for the summer with pictures.

BEDINI SIGNS ANOTHER

La Selbia has been engaged by Jean Bedini in place of Minnie Amato for the summer run at the Columbia of his "Peek-a-Boo" company.

NATIONAL CALLS MEETING

PHILADELPHIA, Pa., April 28.—A meeting of the National Burlesque Circuit has been called for Tuesday, May 6, in this city.

Burlesque News Continued on Pages 29 and 34

MOLLIE WILLIAMS HAS GOOD SHOW AT THE COLUMBIA

Mollie Williams and her Big Show are at the Columbia this week. Miss Williams has surely kept her production and costumes in excellent condition after a trip all over the circuit, starting last August. The costumes and scenery seem as bright and new as they were when she opened the early part of the season at the Casino, Brooklyn, and she deserves credit for the upkeep of her production.

Miss Williams "presents herself," the program states, and the manner in which she does so shows her to be a great showwoman. She just sells herself to those in the audience and they cannot help liking her. She still retains that pleasing but progressive way that made her a favorite with all burlesque lovers. She is an artiste and shows it in all she does. In fact, when she is on the stage she is always the center of attraction. The costumes she displays are original and very pretty and she makes many changes.

Leon Casper, doing an eccentric comedy role in the first part with his loose-fitting clothes, did very well. His black face in the second part was his best, however.

Ted Burns, doing his "hick" character, shared the comedy honors with Casper. His style of work was liked. The comedy offered by these two differs from any we have seen here in a long time. They work slowly and quietly.

Frank Lucy is doing a juvenile straight. He is a good talker and has a pleasing singing voice. He dresses well and is a first-class man.

Billy Purcella plays several comedy characters, doing very nicely with each. His "wop" and "silly" bits were well put over. He also works straight in the show and does well.

Ruth Hastings, a fine looking prima donna, makes a dandy appearance. She makes up well and displays an attractive wardrobe. Miss Hastings renders her numbers nicely and does well in her scenes.

Eveleen Ramsay, a vivacious and rather cute girl, carried the soubrette honors successfully. She put her numbers over to good results. She dances well and works in the scenes very nicely. Her dresses are pretty and she is very shapely.

Frankie Burns is the ingenue. She is in several scenes and displays a pretty wardrobe.

The comedians made their entrance in a taxi, which offered opportunities for some funny situations. The "kissing" bit went over nicely with Casper, Burns and Miss Ramsay in it. The young lady worked this scene up very well.

The "push chair" with a "bar" bit showed a good line of comedy. Burns and Casper were in it.

A dandy singing and dancing specialty was offered by Purcella and Ramsay. Their one number went over big and the dance that followed pleased. The act was well dressed.

The operatic number offered by Casper, Burns, Lucy, Purcella and the Misses Hastings, Ramsay and Burns was well liked.

Burns, as the nurse in the "nurse" bit, was amusing. The Misses Hastings, Ramsay and Burns also helped to work it up.

The "Pullman car" bit, in one, with Casper and Burns doing "drunks," brought many laughs. Lucy and Miss Burns were also in this scene.

Burns put over a prohibition recitation which was good and was well received. He followed it with a song.

A very good dramatic burlesque act was offered called the "Queen of Hearts" with Miss Williams as the Queen. In this part she did some very clever acting as the Spanish vampire. She also introduced a very graceful dance.

Casper, as "Pedro," gave an excellent portrayal of a Spanish character. He did not over do it the part, but just gave it the right Spanish tone. Burns, as Lloyd Blossom, gave the scene a touch of comedy. Purcella, as the baby, and Lucy, as the gendarme, carried out the roles well. This is a new act that Miss Williams is offering and it was well received.

In the second act several specialties were offered. Lucy and Miss Hastings, in a duet, sang well together and pleased.

Casper's impersonation of Bert Williams was very cleverly done. He offered two numbers and a dance and one would think it was Williams himself doing it. The act went very big.

Miss Williams followed with four numbers in her own artistic style. She changed costumes for each number, making the changes on the stage surrounded by some of the chorus girls. She was a big success in each of her numbers. For an encore she offered a vegetable number, with the girls in the chorus representing the different kinds of vegetables.

The "picture" bit was well worked up and was good for plenty of laughs. Miss Williams, Casper, Burns, Purcella and Miss Burns were in this scene.

Miss Williams has a great chorus of very pretty girls who work hard in the well arranged numbers. In fact, this chorus is one of the best we have seen this season.

SID.

7-11-7

Seven Eleven Seventh Avenue

(A Stone's Throw From the Palace Theatre)

FEIST'S PROFESSIONAL STUDIOS

HAVE MOVED TO

711 Seventh Avenue New York

Though not yet completed, we are ready to receive you.

7-11-7

(A Stone's Throw From the Palace Theatre)

MELODY LANE

KEEN COMPETITION FOR AMERICAN MUSIC

English Publishers Bidding Against Each Other for Foreign Rights of Yankee Songs

The enormous popularity which American songs are enjoying in England and France is responsible for keen competition among English music publishers for the foreign rights of Yankee song hits.

Within the next few weeks there will be in America representatives of practically every large music house in England, prepared to bid for American publications.

All of the larger music houses naturally have their foreign representatives, but since the war a number of new music houses have been established in America and but a few have made arrangements for representation in either France or England. This has been due to the fact that the music industry in both these foreign countries has for the past four years been practically at a standstill, but now that the war is over English houses are preparing for a big boom in business. A considerable portion of the new business is bound to be done in connection with American song publications, as on account of the great number of American soldiers in France and England the songs of this country are bound to become more popular than at any time in the past.

FRED DAY EXPECTED THIS WEEK

Fred Day, of the English music publishing house of Francis, Day & Hunter, is now on the ocean and is expected in New York some time this week.

Mr. Day, who spent several years in America, is making his first visit in seven years.

BALLAD TWICE ON SAME BILL

The Harry Von Tilzer ballad, "Someone Is Waiting for Someone," is being sung by two acts at the Riverside this week. Margaret Ford sings it as her opening number, and Moss and Frye feature it a little farther down the bill.

NEW FEIST PROF. OFFICES OPEN

The new Leo Feist professional offices at No. 711 Seventh avenue, will be opened this week. Owing to building strikes, the quarters are not entirely completed, yet sufficient rooms for teaching and exploiting songs are ready.

COHEN HAS A SONG HIT

Meyer Cohen has a new song hit in the new novelty number, "The Best Thing That Came From France." The number is being successfully featured this week by Bernard Granville at the Orpheum Theatre.

FORSTER BACK IN CHICAGO

F. J. A. Forster is back in Chicago after a week spent in New York. Forster, who is making a big drive on instrumental numbers, has closed his New York professional department.

PROHIBITION SONG FEATURED

George MacFarlane, at the Riverside Theatre this week, is featuring the prohibition song, "How Are You Going to Wet Your Whistle When the Whole Darn World Goes Dry?"

DIKA SINGS NOVELTY SONG

Juliette Dika is successfully singing the new Charles K. Harris novelty song, "Ze Yankee Boys Mave Made Ze Wild French Baby Out of Me."

BERT LOWE HAS NEW PLAY

Bert Lowe, the pianist, has joined the professional department of the McCarthy & Fisher company.

FRAZER AROUSES THE SENATORS

Jack Fraser, of Weber, Beck & Fraser, created something of a sensation last week when he sang, among other songs, "America Never Took Water and America Never Will," before the State Senators of New Jersey.

New Jersey is one of the three States of the Union that declined to ratify the Prohibition Amendment, and Jack felt pretty sure that his audience would like the clever "water" song.

He could hardly have anticipated the enthusiasm that both he and the song aroused among the legislators at Trenton. The affair is best described by Frazer himself in a telegram he sent to Al. Cook, professional manager for M. Witmark & Sons, in which he said: "Appeared tonight before the State Senators of New Jersey at the State Capitol. Sang 'America Never Took Water,' etc., and it was a profound sensation, and was requested to sing it several times. Speaker of House requested to repeat song again and again. —Jack Frazer."

STASNY PLACES BIG AD.

On May 17 the *Saturday Evening Post* will carry a full page advertisement of the A. J. Stasny songs. The *Saturday Evening Post*, with the enormous circulation, hits the high mark in music popularization. The full page display run by the Stasny Co. costs $6,000.

The songs featured in the display are "Tears Tell the Story to Me," "Can You Imagine?" and "Bangalore."

FELDMAN COMING TO AMERICA

B. Feldman, the English music publisher, sailed for America on Monday of this week. Feldman, who has not been in this country for several years, is coming to look over the American music market and arrange for the representation of some of the publishing firms abroad.

LEE ROBERTS WRITING A SHOW

Lee Roberts, the Chicago composer, writer of "Smiles," is composing the score for a new musical comedy which will be produced by a prominent New York manager early next season.

Jerome H. Remick & Co. will publish it.

ABE HOLZMAN IS ILL

Abe. Holzman, manager of the band and orchestra department of Jerome H. Remick & Co., is seriously ill at his home, where for the past six weeks he has been confined suffering from an acute nervous affliction.

VON TILZER SONG FEATURED

May Gray and Mildred Vernon at the Central Theatre on Sunday night scored a big success with the new Harry Von Tilzer song, "Ain't 'en Got 'en No Time to Have the Blues."

FEIST SONG IN PRODUCTION

"Here Comes the Bride," a new song recently released by the Leo Feist house, is being successfully featured by Charles and Molly King in the production "Good Morning, Judge."

LEE DAVID TO PUBLISH

Lee David, writer of "Wild Honey" and other successful compositions, is about to embark in the music publishing business and is now looking about for offices.

LOUIS COHEN MARRIED

Louis Cohen, professional manager for the Chas. K. Harris house, was married on Saturday to Miss Mina Steil, formerly private secretary to Mr. Harris.

FRED FISHER HAS THE GRIP

Fred Fisher, of the McCarthy & Fisher Co., is confined to his home with a severe attack of the grip.

PUBLISHERS PLANNING MONSTER CONVENTION

National Association Meeting in June to Be Largest in History of Old Organization

The National Association of Sheet Music Publishers, the oldest organization in the American music field, will hold its annual convention in June, and its members are planning to make the meeting the most important in the history of the organization.

The membership of the association has been greatly increased during the past year, over thirty new members having been enrolled. These members, most of which are publishers of popular music, have determined to put new life and activity into the organization and are planning to make of it a strong and active body in the publishing business.

A new set of officers will be elected at the convention, and early last week a committee meeting to put a ticket in the field was held. The new ticket will be made up of prominent members of the music publishing industry, both popular and high class houses being equally represented. Another ticket, made up of the older members of the organization, is also said to be ready to put in the field, and a spirited contest is looked for.

The association, which in the past has held but one general meeting a year, will in future hold one each month, with a big annual affair at which the proceedings of the previous year will be reviewed and plans to keep the organization abreast of the times adopted.

The dues of the organization, which at present are $10 per year, are to be increased on July 1 to $25.

MEL. GIDEON COMING HOME

Melvin Gideon, the songwriter and vaudeville actor, who has been in England for the past ten years, is expected in New York sometime next month. Gideon, who has written many songs while abroad, has also composed the music for several revues, and has also appeared in a number of the big English productions.

BERLIN HAS FOUR SHOWS

Irving Berlin, who prior to opening his music publishing establishment, has been working on a number of productions which will be seen next season. They are the new Hippodrome piece, two as yet unnamed which will be presented by Chas. Dillingham, and several special numbers for the new Ziegfeld Follies.

"WAIT AND SEE" FEATURED

Georgia Hall, billed to appear at the American Theatre next week, will feature the new Stern song, "Wait and See." Miss Hall's singing of the ballad is said to be remarkably good.

BOLSHEVIKI SONG RELEASED

Leo Feist, Inc., has released a new song, entitled "Let's Knock the Bull Out of Bolsheviki," by Lewis Piotti, Howard Johnson and Ira Schuster.

MORAN IS OFFICE MANAGER

Billy Moran, formerly of the vaudeville act of Zipp and Moran, is now in charge of the Boston office of Gilbert & Friedland.

PUBLISHERS OPEN IN DETROIT

The Gilbert & Friedland Co. has opened professional offices in the Temple Theatre Building, Detroit, with W. J. Dickey in charge.

HERBERT STEIN RETURNING

Herbert Stein, formerly with the Gilbert & Friedland Co., but now with the American army in Germany, expects to return home next month.

HARD TIMES FOR SALESMEN

The drastic orders issued by the heads of several of the big syndicate stores barring music salesmen from the stores is making the going extremely rough for many of the music men. Managers of a number of the big stores who in the past were particularly friendly with the salesmen are in many instances afraid to hold even an ordinary conversation with them inside the stores.

HARRIS HAS "MOTHER" SONG HIT

"Mother Love," by Eugene West and Joe Gold, writers of "Why Did I Waste My Time On You?" "Give Me a Syncopated Tune" and "Everybody Shimmies Now," according to Chas. K. Harris, the publisher, looks as though it will break the sales record of the famous "Break the News to Mother." Such singing artists as Lillian Herlein, Gladys Rice, Lydia Barry and many others are singing the number.

SONG PRINTED ON THE COAST

"Tell Me Why," the new song by Coburn and Rose, purchased in Los Angeles by Fred Belcher recently, is enjoying a big sale, particularly on the Western coast.

Mr. Belcher, immediately after purchasing it, ordered a big edition printed in Los Angeles, which was entirely taken by Pacific Coast dealers.

COMEDY SONG SCORES BIG HIT

The new comedy song, "You Can't Have the Key to My Cellar" is scoring a hit of big proportions in all the big vaudeville houses. Bert Williams never fails to score with it, George Whiting invariably is applauded to the echo after using it, and scores of other big time singers are using it with great success. It is published by the McCarthy & Fisher Co.

JOHN McCORMACK SINGS "MOLLY"

John McCormack, the tenor, has added the new Victor Herbert song, "Molly," to his repertoire. He first sang it at a recent Hippodrome concert, where it was received with such enthusiasm that the great concert artist declared his intention of singing it during his entire season.

GITZ-RICE HAS NEW SONGS

Lieut. Gitz-Rice, who will be seen at the Palace Theatre next week, will introduce two new songs of his own composition which, it is reported, are among his best work.

The Lieutenant will be seen with Irene Bordoni, who recently closed with "Sleeping Partners."

WENRICH PLACES NEW SHOW

Percy Wenrich, the songwriter, has completed the score of a new musical comedy which he has placed with Oliver Morosco. The piece will be presented early next season.

AL SELDEN DISAPPEARS

Al Selden, for the past two years manager of the Philadelphia office of the Broadway Music Corporation, has mysteriously disappeared and the Broadway company has instituted a search for him.

BEN BORNSTEIN OUT AGAIN

Ben Bornstein, of the Harry Von Tilzer Music Co., who has been confined to his home for the past two weeks on account of illness, is out again.

MAX DREYFUS ON WAY HOME

Max Dreyfus, who has been spending a month on the Pacific coast, is expected home early next week.

LEO ZAHLER WITH REMICK

Leo Zahler has joined the professional department of Jerome H. Remick & Co.

Exceptional Novelty Rag Song! Bette Th

ANYTHING IS NICE IF IT CO

Words by GRANT CLARKE Mu c

Oh! What A Terrible Blow!

GOOD-BYE, WILD WOMEN, GOOD-BYE

Sing it! 'Twill help cheer the bunch—maybe

By HOWARD JOHNSON, MILTON AGER and GEO. W. MEYER

Just to think of her brings a smile to your face

HEART BREAKING BABY DOLL

She even made Philadelphia gay

By CLIFF HESS and SIDNEY D. MITCHELL

The lure of myster us
with live Ar er

CHO

(HE CAME FRO

By HARO

The new song hit they're lan
humming and whi tli

She Brought Doughnuts to the Doughboys and Pr

SALVATION LA

By "CHICK" STORY and JACK CADDI AN

BOSTON
181 Tremont Street

MINNEAPOLIS
Lyric Theatre Building

SEATTLE
301 Chickering Hall

NEW ORLEANS
115 University Place

ST. LOUIS
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NOTE NEW ADDRESS, 711 S

ette Than "Peaches Down in Georgia"

COMES FROM DIXIELAND

Mus c by MILTON AGER and GEO. W. MEYER

terious China, blended
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ONG

ROM HONG KONG)

ROLD WEEKS

y're lancing and singing and
whistling everywhere

EDDIE CANTOR'S BIG HIT WITH THE "FOLLIES"

JOHNNY'S IN TOWN

He says: "It's the biggest hit I ever sang."

By JACK YELLEN, GEO. W. MEYER and ABE OLMAN

A Rip Snorting, Laugh-Spreading, Sure-Fire Song Hit!

JA-DA

Special stage versions for any kind of an act

By BOB CARLETON

and Proved Herself a Sister to the Red Cross Girl

ASSIE OF MINE

DDIGAN, writer of "Rose of No Man's Land"

FEIST, Inc.

I AVE. NEW YORK

PHILADELPHIA
Globe Theatre Building

CLEVELAND
308 Bangor Bldg.

BUFFALO
485 Main St.

PITTSBURGH
301 Schmidt Bldg.

DETROIT
213 Woodward Ave.

KANSAS CITY
1125 Grand Ave.

LOS ANGELES
836 San Fernando Bldg.

I SEVENTH AVE., NEW YORK

This ad appears in the Saturday Evening Post, May 17, and will reach over 7,000,000 Readers

Get these Stasny song hits!

TEARS TELL
(THE STORY TO ME)
Tears Tell The Story To Me
Words and Music by
CARL and FRANK WILSON
Copyright by A. J. Stasny Music Co.

Every Piano Should Have Stasny Music On It

Have Stasny Music on your piano and there will always be a crowd around it. Stasny songs go right to every heart—because they're simple, beautiful, and easy to sing. Each one has a melody you will remember—a sentiment you will cherish. They are popular with everyone, so whenever you see music with the Stasny Imprint you are safe to buy it, even if the song is so new you haven't heard of it yet. Find out who is your nearest Stasny Dealer and visit his store often.

Other Stasny Favorites

"Evening"	"Jazzin' The Blues Away"
"I'm Not Jealous"	"When the 'Yanks' Come Marching Home"
"Just Like The Will O' The Wisp"	"Ooh La La, I'm Having a Wonderful Time"
"On The Bay of Biscay"	"Just You"
"Some Day"	"Rose Dreams" (Voc. and Inst.)
"It's Never Too Late To Be Sorry"	"Somebody Misses Somebody's Kisses"
"I Want My Old Girl Back"	"In China"
"Welcome Home"	
"Kentucky Was Lucky"	

Chorus

Can you im - ag - ine ____ just a co-zy lit-tle cot - tage

Can you im - ag - ine ____ one just built for you and me

Copyright by A. J. Stasny Music Co.

CAN YOU IMAGINE?

All the romance that is in you will respond to the sentiment in "Can You Imagine?" Just try the melody over on your piano and see how it will haunt you. You won't be able to resist it.

TEARS TELL
(the Story to Me)

The tune of this tender ballad will run through your head and steal its way into your heart. It's a song anyone can sing and everybody likes to. There should be a copy of it on every piano. Is there one on yours?

Chorus

In Ban - ga lore ____ I want ____ to be once-more

Where moon beams grand form a path on the gold - en

Copyright by A. J. Stasny Music Co.

BANGALORE

All the languorous longing of the mysterious East is reflected in this wonderful Oriental number, which wafts you into the realms of fancy. You will see it on pianos wherever you go. Get it today for yours.

Wherever You Are, Sing These **Stasny Hits** and Reap the Full Benefit of This Wonderful **Publicity Campaign,** for your act. Send for professional Copies and Orchestrations.

PROF. OFFICES:
Strand Theatre Bldg., New York
FRED MAYO, Mgr.

A. J. Stasny Music Co.
56 West 45th Street, New York

CHICAGO OFFICE:
143 N. Dearborn St.
BILLY MASON, Mgr.

Luis Alberni has purchased a home in Flatbush.

Marion Davies spent the week end at Atlantic City.

Jeannette Dupres left the act "Too Much Married" recently.

Holbrook Blinn has signed with the Selwyns for a long term of years.

Dick Knowles is having a new monologue written by James Madison.

Clarke and Summer, a new sister act, opened at Long Branch last week.

Mrs. Joseph C. Drum will again direct the publicity at Luna Park this season.

Zoe Barnett has been engaged by Oliver Morosco for "Smith, Jones and Brown."

George Marion, of "Toby's Bow," is directing the staging of "Three For Diana."

Violet Barney has returned from the coast and will make her home in New York.

Harry Watson has been engaged for a role in Jack Norworth's forthcoming review.

Nace Bonville, has signed with Lew Fields as stage manager for "The Lonely Romeo."

Bud Irwin, of the B. S. Moss Booking Office, last week became the father of a baby girl.

Mrs. Jacques Martin has withdrawn from the cast of "Claudia," John Cort's production.

Billy Glason filled in for Bert Swor at Proctor's, Albany, last week, owing to Swor's illness.

George Henshall is again the press representative for Palisades Amusement Park this year.

Edward Bennett, formerly with Abe Feinberg, is now connected with the Joe Michaels' office.

Jack Mason has signed with Lew Fields to stage the dance numbers of "The Lonely Romeo."

Arthur Bodansky has accepted the invitation of the New Symphony Orchestra to be its conductor.

De Noyer and **Danie** are now doing the act formerly presented by Richards and Kyle, called "50-50."

Georgie O'Ramey, in "The Velvet Lady," is the Victory Loan speaker at the New Amsterdam Theatre.

The Gillis Trio, after rehearsing at Unity Hall has been routed over the Loew Circuit for eight weeks.

Percy Haswell has been engaged for a role in "Through the Ages," which opens May 5 in Buffalo, N. Y.

Martha Mayo, of "East Is West," spent Sunday entertaining the soldiers at the Lakewood Base Hospital.

John Kirkpatrick, stage manager for "39 East," at the Broadhurst Theatre, has written a three-act play.

Adele Ritchie has been entertaining wounded soldiers at the Khaki and Blue Club, Grant Park, Chicago.

Helen Knight, formerly in the "Ladies First" show, has joined the **George White** "Scandal of 1919" company.

Pearl Franklin and **Elia W. Peattie** have had a play accepted by Winchell Smith and John L. Golden.

The Vanfields have been engaged for forty-two weeks next season with one of the leading burlesque shows.

ABOUT YOU! AND YOU!! AND YOU!!!

Harry Yost is doing the press work for D. W. Griffiths' "Hearts of the World," now playing Southern cities.

Victor Baravalle has signed to act as musical director for "Among the Girls," to be produced by the Selwyns.

Ruth Brown, who in private life is Mrs. Art Edmonds, became the mother of a nine-pound baby girl last week.

Walter Morrison is to head his own stock company this summer. He opens with a new production in the fall.

The Dolly Sisters are to remain another season in "Oh, Look," under the management of Elliott, Comstock and Gest.

Novella Brothers, who were with the Irwin Big Show at the Columbia last week, are to go into musical comedy.

Emmanuel A. Turner has signed a contract to act as engaging and casting director for the Max Rogers agency.

Helen Ford has returned to the cast of **"Some Time" at the Casino,** after an absence of several weeks, due to illness.

Charles Wilson, of Gus Hill's office, lost his Boston terrier in Brooklyn, Sunday. He has offered a reward for its return.

Sadie Banks has the leading role in "Something for Nothing," written by Aaron Ross. The turn is breaking in.

Richard Stern, son of the late Ben Stern, has succeeded the latter as manager of Loew's Seventh Avenue Theatre.

Charley Fisher is featured in a new act by Aaron Ross entitled "Friendly Neighbors." The offering is now in rehearsal.

Andrew Mack was a purchaser at the sale of Prince Minskoff's collection of curios and house furnishings last week.

Sam Ash, Frank Fay, Harry Kelley, Lew Cooper and **Sam J. Curtis** have been engaged for the new cast of "Oh, Uncle!"

Nat Golden arrived in New York early last week to engage chorus girls for the Dave Marion Show, at Albany this week.

The Barrick Brothers have been booked by Allen and Green over the Loew time. They open on May 1 at South Bethlehem, Pa.

Eileen Van Biene has been engaged to appear in "I Love a Lassie," in which Clifton Crawford is to play the stellar role.

Charles Miles, of the Miles Circuit, who went to Chicago for a conference with **Alexander Pantages,** has returned to Detroit.

Fannie Brice was one of those who bought some of the objects in the collection of Prince Minskoff at the sale last week.

Maryon Vadie, the dancer, and **Ota Gygi,** the violinist, are rehearsing a new act in which they expect to open next week.

Edward Clark, who wrote "You're in Love" and "De Luxe Annie," has been engaged by the Shuberts to stage "Oh, Uncle."

Rita Wellman has had her play, "The Gentle Wife," published in book form. Moffat Yard and Company are the publishers.

Frances Cameron, Harry Clarke, Willie Solar, Jeannette Cook and **Gladys Lang** have been engaged for "The Lonely Romeo."

Linton and **Lamar** have taken over two airdromes in Jersey City, and will conduct pictures and vaudeville in them, opening about May 15.

Jack Norworth has a new review in preparation. He was to have presented it in February, but decided to hold it over for the summer.

Mary McAllister, the "kiddie" film star, is playing with the Wilkes Players in stock at Salt Lake City, starring in "The Little Princess."

Grismer and **Linder** have split partnership. Mark Linder, the junior member of the concern, retains the present office in the Putnam Building.

Julia Kelety, who is still appearing with "Come Along" at the Nora Bayes Theatre, is rehearsing with "I Love a Lassie," the new Clifton Crawford show.

Richard Pyle closed last week with "Leave It To Jane," and started Tuesday on rehearsals for a new play under the direction of Edgar MacGregor.

Madeline Delmar has been engaged for "Miss Nelly of N'Orleans," and will take Irene Haisman's role for the rest of the season, owing to the latter's illness.

Johnny Weber has been working the last two months with Danny Morgan arranging boxing matches at the base hospitals in the East for the Loyalty League.

E. Dick Rider has closed a successful season ahead of the "Parlor, Bedroom and Bath" company, and left New York April 29 to visit his mother in Portland, Oregon.

Earl Metcalfe made his initial vaudeville appearance last Sunday at the Pastime Theatre, Union Hill, N. J., in "The Metal Mitt," under the direction of Joseph Hart.

Danny Goodman, after serving in France for a year, was discharged from the army last week. He has been stationed at Leavenworth the last three months.

E. C. R. Foster, American representative of Oswald Stoll and Grossmith and Lourrilard, now located at the Lotos Club, will shortly take offices in the Longacre district.

Jack Loeb general manager for William Fox, is conducting the rehearsals of "West Is East" a play presented by the Martinique A. and S. Club at Hunt's Point Palace.

Flore Revalles, in "Monte Cristo, Jr." has been presented with a medal by the Serbian and Montenegrin Red Cross. Queen Milena, of Montenegro, conferred the honor upon her.

Mrs. Bollinger, of **Bollinger and Reynolds,** a wire-walking act, is the mother of a baby boy, born last week in Chicago. The stork's visit forced the team to cancel a tour of the Orpheum Circuit.

Helen Borden, of the "Velvet Lady" company, was the winner of the beaded mesh bag, valued at $175, raffled off by **Mrs. Edgar MacGregor** in the New Amsterdam Theatre last Wednesday night.

Corporal Ralph Proctor, formerly in the cast of "Everything" at the Hippodrome, returned from France last week. He is to be re-admitted into the cast as soon as he is mustered out of the service.

Cliff and Kramer, who for the last fifteen weeks were appearing in stock in the Orpheum Theatre, Seattle, Wash., have returned to vaudeville. The act opened at the Academy Theatre, Chicago.

J. D. Tepper, who has been managing "Tea for Three," is a nephew of Arch Selwyn, intends to produce independently. He has already accepted for production a new farce, for which he is selecting a cast.

Chief Oc-Ko-Mon opens at Rockwell Terrace, Brooklyn, next Monday. Margaret Severn opened this week at the Palais Royale. George Read started Monday at the Café de Paris. All were booked by Roehm and Richards.

Herbert Burns, formerly stage manager of the "Hitchy-Koo" show has been appointed stage manager of Ziegfeld's "Midnight Frolic," assuming his duties last week and taking the place of William Torpy, who resigned.

Irene Fenwick, Mary Shaw, Arthur Shaw, William Harrigan, George W. Wilson, Consuelo Bailey, Edward O'Connor, Katherine Sheldon and **Jerome Brunner** have been engaged by the Shuberts for "Those Who Walk in Darkness."

T. Daniel Frawley last week returned to New York after a tour of the world with a dramatic stock company. He is planning another tour, opening in July in Honolulu and including stops in Japan, China and the rest of the Orient.

Vyette Rugel, Bert Williams, Harry Davenport, Fuller Mellish, George Beban, Julia Kelety, Jane Oaker, Julius Tannen and **Jessica Brown** are sponsoring the tribute which will be paid the Salvation Army at the Metropolitan Opera House on May 11.

Izetta, who was forced to cancel her tour in the East, due to the illness of her mother, will shortly open for a tour of the Western Vaudeville Managers' Association. Following this tour she has been given an early opening date on the Pantages Circuit.

Ethel Arden, a vaudeville actress, last week had Jean Tabachini, a milliner, summoned to court on the charge of unlawfully withholding her hat. Miss Tabachini proved the hat was not in her store, and as Miss Arden had lost her ticket for it the case was dismissed.

Fred O. Harris, 3rd United States Pioneer Infantry Band, is still in France, and would like to hear from his friends. He has written and produced "What Do We See Now," a playlet with which he and the band are entertaining the boys "over there" in the different camps.

Grace Hope, who headed a company for a short season on the one-night stands, gave a farewell party to the members of of the organization last week at the Hallett Rehearsal Studios. She will tour the West with another company next season under the management of Frank Folsom.

Henry Hull, John Sainpolis, Olive May, Suzane Westford, Madge Edison, Catherine Calhoun Doucet, Mrs. Theodosius Stevens, Paul Doucet, Barlow Borland, Clara Bracy, Hilda Spong, Lorna Volare and **Virginia Forman** will be seen in "Mrs. Drummond's War Relief," a comedy by Nina Larrey Duryea.

William and **Gordon Dooley, the Cameron Sisters, Julia Kelety, Sam Ash, Willie Solar, De Haven** and **Nice, Cunningham** and **Clements, Bert Hanlon, Carl McCullough, Stan Stanley,** the **Brown Sisters, Lew Cooper** and the **Bonizetta Troupe** were included on the bill at the Winter Garden concert last Sunday night.

Three Kitaro Brothers, Dore and Kavanaugh, George E. Reed, Alma Adair, Three Bartos, Marie Burke, Musette, Kitty McLaughlin and **Arthur Lugaro, Ayra Nadja, Christine** and **Mignon, Madge McCarthy, Madlin Smith, Jean Voltaire, Billy Sheridan, Doris Marquetum, Annie Adrian, Lucille Gordon, Helen Payne, Ara Martin, Chubby Ward, Emlee Haddone, Dolly Dempsey, Cecil Harrington** and **Ruth Townsend** are appearing in "Paprika," the new revue at the Café de Paris.

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VAUDEVILLE BILLS For Next Week

B. F. KEITH'S VAUDE. EXCHANGE

NEW YORK CITY.

Palace—Irene Bordoni & Lieut. Gitz-Rice—Julius Tannen—Norton & Lee—The Sharrocks. (Four to fill.)

Alhambra—Van & Schenck—Robbe Gordone—Fred Berrens—Mr. & Mrs. Connolly—Yvette Kugel—Ivan Bankoff & Co.—Jimmie Hussy & Co.—Miss Juliet.

Riverside—Eva Tanguay—Dickinson & Deagon—Van Cellos—Ted Doner—Haig & Lockett—Gallagher & Rolley—The Stantons—Robt. T. Haines & Co.

Royal—Sylvia Clark—The Vivians—Dooley & Sales—Ed. Marshall—Belle Baker—Ford Sisters & Co.—Wm. Saxton & Co.—Four Mortons.

Colonial—Minnie Allen & Sisters—Georgie Price & Co.—Ruth Roye—Catherine Powell—Asahi Japs.

Fifth Avenue (Apr. 28-30)—Kartelli—Lieut. Harry Berry & Sister—Anderson & Burt—Bernard & Duffy—Bobby Heath Revue—Evans & Dean. (May 1-3)—Reynolds & White—Two Ladellas—Chris Richards—Sorrento Quintette.

58th Street (Apr. 28-30)—Adele Parker—Gilbert & Kinney—Burlington & Grant—Will and Mary Rogers—Mr. & Mrs. Mel Burne—Chris Richards—Helen Stanley Revue. (May 1-3)—Fred & Annie Pelot—Fisher & Delmore—Johnny Eckert & Co.—Pearl Abbott & Co.—Sailor Reilly—Gautier's Bricklayers.

125th Street (Apr. 28-30)—McNamee—Shaw & Campbell—Herman Timberg—Weston & Elaine—Laura & Billy Dreyer. (May 1-3)—Jerome & Newell—Ja Da Trio—Arthur Whitelaw—Elsie La Bergere.

23d Street (Apr. 28-30)—DeWitt Young & Sister—Creedon & Walsh—Sailor Reilly—Chas. & Sadie McDonald—Elsie La Bergere. (May 1-3)—McNamee—Corr & La Tell—Robert Roberts & Co.—Halligan & Sykes—Shaw & Campbell—Bert & Harry Gordon—Oklahoma Four.

BROOKLYN.

Bushwick—Finks Mules—Stewart Sisters—Wm. J. Reilly—J. & B. Morgan—Jas. Watts & Co.—Alan Brooks & Co.—Maurice Burkhard—"Rainbow Girl."

Orpheum—Nash & O'Donnell—Leipsig—Lou Holtz—Rose & Moon—Whiting & Burt—Pederson Bros.

ALBANY, N. Y.

Proctor's (May 1-3)—Nestor & Vincent—Devine & Williams—Lew Welch & Co.—Will Oakland & Co.—Dooley & Sales—Casting Campbells.

BALTIMORE, MD.

Maryland—Diana Bonner—Owen McGivney—Ishikawa Japs—Olga Petrova—Davis & Darrell—Lightner & Alexander—Chas. Olcott—Regay & Lorraine Sisters.

BOSTON, MASS.

Keith's—The Roeders—Libonati—Lambert & Ball—Viney Daley—Jessie Hayward & Co.—Harry LaVall & Sister—Dazie & Co.

BUFFALO, N. Y.

Shea's—Mignon—Mehlinger & Meyers—Ben Berne—Emma Stephens—Millette Sisters & Co.—Tamaki Duo—Edna Goodrich & Co.—Mayo & Lynn.

CLEVELAND, OHIO.

Keith's—Gliding O'Mearas—Dorothy Toye & Sister—Frank Gaby—Moran & Mack—Bessie Clayton & Co.—Harry Keane & Co.

CINCINNATI, OHIO.

Keith's—Brendel & Burt—Kitner & Reaney—"Levitation"—Rita Maria Orchestra—Yip Yip Yaphank"—Cycling Brunettes—Cartmell & Harris.

COLUMBUS, OHIO.

Keith's—Aerial Mitchells—Cahill & Romaine.

DAYTON, OHIO.

Keith's—"For Pity Sake"—"Somewhere in France—Eddie Foyer—Marcone & Fitzgibbons—Arnold & Allman—Ara Sisters—Selma Braatz.

DETROIT, MICH.

Keith's—Kiralfy Kiddies—Cantwell & Walker—Emma Carus—Officer Vokes & Don—Bowers, Walters & Co.—Frank Faye & Co.—Bessie Clifford—Asaki & Girlie.

ERIE, PA.

Colonial—Al Shayne—Willie Hale & Bros.—Mrs. Gene Hughes & Co.—Patten & Marks.

ELIZABETH, N. J.

Proctor's (Apr. 28-30)—Neal & Langley—Joe Henderson—Singer's Midgets. (May 1-3)—Olga—Singer's Midgets.

GRAND RAPIDS, MICH.

Empress—Gardner & Hartman—Florenz Duo—Herbert Clifton—Bruce Duffet—Lillian Fitzgerald—Stone & Hayes.

HAMILTON, CAN.

Orpheum—Prosper & Moret—"Petticoats"—Rice & Werner—Olsen & Johnson—Sandy Shaw.

INDIANAPOLIS, IND.

Keith's—Harry Green & Co.—Koban Japs—"What Girls Can Do"—Haley Sisters Four—"Sweeties"—Jas. Lucas & Co.—Bryan & Broderick.

LOUISVILLE, KY.

Keith's—H. Bosworth & Co.—A. & F. Stedman—Kharum.

LOWELL, MASS.

Keith's—Tarson—Klein Bros.—Stephens & Hollister—Frank Mullane—Amoros Sisters—Aubrey & Rich—Frank Markley.

MT. VERNON, N. Y.

Proctor's (Apr. 28-30)—Reynolds & White—Emerson & Baldwin—Mignon—Chas. Edwards & Co.—Emmett Welch's Minstrels. (May 1-3)—Ted Doner—Lowrie & Prince—Avon Comedy Four—Georgalas Trio.

MONTREAL, CAN.

Orpheum—Sylvester & Vance—Walter Weems—Leon Sisters—Ayres & Winthrop—Doree's Celebrities.

Davis—Helene Davis—Campbell Sisters—LaBernecia & Co.—Al Herman—"Memory Book"—Santos & Hayes—"On the High Seas."

PHILADELPHIA, PA.

Keith's—Will Ward & Girls—Claudia Coleman—"Not Yet Marie"—Stuart Barnes—Buch Bros.—O'Donnell & Blair—Conway & Fields—Mack & Vincent.

PORTLAND, ORE.

Keith's—St. Onge & Ritchie—Lorner Girls—Morris & Campbell—Elsie Morris & Bro.—Geo. Towel—Work & Keit.

ROCHESTER, N. Y.

Temple—Ethel McDonough—Darrell & Edwards—Santry & Norton—Two Jesters—Collins & Hart—Kenny & Nobody—N. Watson & Co.—Flying Mayos.

SCHENECTADY, N. Y.

Proctor's (May 1-3)—Chas. Edwards Trio—Weston & Morris—Maurice Samuels & Co.—Bernard & Scarth—Dancing Doriane.

TOLEDO, OHIO.

Keith's—Nita Jo—Laurie & Bronson—Kerslak's Pigs—Toto—Wallen & LaFavor—Conroy & Murphy.

TORONTO, CAN.

Shea's—Chief Capaulican—J. Savo & Partner—Strassel's Animals—Gertrude Hoffman—William Ebs—Fremont, Benton & Co.—Bennett & Richards.

WILMINGTON, DEL.

Garrick—Quixey Four—Lucky & Harris.

WASHINGTON, D. C.

Keith's—"Hands Across Sea"—Nelson & Chain—Lander Bros.—Bessie Wynn—Marie Cahill—Wright & Dietrich—L. & F. Archer—Stone & Kalis—Three Daring Sisters.

YOUNGSTOWN, OHIO.

Hippodrome—Frank Crumit—Jas. J. Morton—Elsa Ruegger—Frankie Heath—Adroit Bros.—Cressy & Dayne—Reynolds & Donegan—Frisco.

YONKERS, N. Y.

Proctor's (Apr. 28-30)—Yoshi—Shirley Sisters—Crosby's Corners—Arthur Whitelaw—Boyarr & Co. (May 1-3)—Adele Parker—Gruet, Kramer & Gruet—Hugh Herbert & Co.—Weston & Elaine—Morton & Shea.

ORPHEUM CIRCUIT

CHICAGO.

Palace—Mabel McCane & Co.—"Only Girl"—Frances Kennedy—Kranz & Lasalle—LaFrance Bros.—Three Bennett Sisters—Green & Deller.

Majestic—Irene Franklin & Green—"Rubeville"—Whipple Huston & Co.—Hampton & Blake—Sansone & Delilah.

State Lake—Marx Bros.—Mme. Chilson Ohrman—Choy Ling Hee Troupe—Grace DeMar—Cahill & Romaine—Ramsdells & Deyo—Sylvia Loyal.

CALGARY, CAN.

Orpheum—"A Royal Ace"—Nora Kelly—Herschel Henlere—Jos. E. Bernard—Deiro—Aerial Shaws.

DES MOINES, IA.

Orpheum—Rodriquez Bros.—Wanzer & Palmer—Walter Fenner & Co.—Sue Smith—Claudius & Scarlet—Vallecitas Leopards.

DENVER, COLO.

Orpheum—Four Husbands—Coakley & Dunlevy—The Flemings—Jean Barrios—Martha Hamilton—Natalie Sisters—Paul LaVarre & Brother.

KANSAS CITY, MO.

Orpheum—Everett's Circus—Sid Townes—Florence Roberts—Street Urchin—Sheila Terry & Co.—Brenck's Models—Primrose Four.

LOS ANGELES, CAL.

Orpheum—Paul Dickey & Co.—Chas. Irwin—Berry & Jonani—Helen Scholder—Fantino Troupe—Polly Moran—Mosconi Bros.—Eddie Foy & Co.

LINCOLN, NEB.

Orpheum—Valeska Suratt & Co.—Lewis & White—Rockwell & Fox—Geo. Yeoman—Nolan & Nolan—Demarest & Collette—Kate & Wiley.

MILWAUKEE, WIS.

Orpheum—Jack Norworth—Harry Green & Co.—Adair & Adelphi—Dorothy Brenner—Ann & Mary Clark—Hector.

MINNEAPOLIS, MINN.

Orpheum—Alfred Farrell & Co.—Chas. & Madeline Dunbar—Bert Baker & Co.—Wm. Smythe—Frank Dobson & Co.—Grant & Jones—Potter & Hartwell.

OMAHA, NEB.

Orpheum—Levolos—Jan Rubini—John B. Hymer & Co.—Turner & Grace—McKay & Ardine—Dave Ferguson & Co.

OAKLAND, CAL.

Orpheum—Clara Morton—"Miracle"—Brodean & Silvermoon—Nita Johnson—Harriet Rempel & Co.—Merritt & Bridewell—Alec & Dot Lamb.

PORTLAND, ORE.

Orpheum—Lucille Cavanagh & Co.—Bessie Browning—Mason & Keeler—Clark & Verdi—Silbert & North—La Rue & Dupree.

SALT LAKE CITY, UTAH.

Orpheum—Theo. Kosloff & Co.—Adams & Griffith & Co.—Hobson & Beatty—Chas. Wilson—Kirksmith Sisters—McIntyres.

SAN FRANCISCO, CAL.

Orpheum—Annette Kellermann—Great Lester—Hickey Bros.—Gen. Greene—Margaret Young—E. & E. Adair—Crawford & Broderick—Davis & Rich.

ST. PAUL, MINN.

Orpheum—Three Mizunas—Dennis Sisters—Tina Lerner—Kennedy & Rooney—Jos. Howard's Revue—Black & O'Donnell.

ST. LOUIS, MO.

Orpheum—U. S. Jazz Band—Palfred Hall & Brown—Primrose Four—Ned Norworth Trio—Mazie King & Co.

SEATTLE, WASH.

Orpheum—Trixie Friganza—Maude Earle & Co.—Bensee & Baird—Mike Bernard—Muriel Worth & Co.—Wilson Aubrey Trio.

VAN COUVER, CAN.

Orpheum—Blossom Seeley & Co.—Patricola & Myers—Whitledge & Beckwith—Mollie McIntyre—Dunham & Edwards—Williams & Mitchell—Casting Wards.

WINNIPEG, CAN.

Orpheum—Morgan Dancers—Bailey & Cowan—Daisy Nellis—Harmon & O'Connor.

(*Continued on page* 34.)

AN EXCITING DAY IN A MUSIC PUBLISHING HOUSE

Last Monday about eight o'clock in the morning, a very excitable young chap from a big town in Vermont rushed up the steps leading to the McCarthy and Fisher publishing house, looking for the Editor-in-Chief. He was met by a gentleman who was in the act of chasing the dust from the woodwork and when informed that there was no such man as Mr. Editor-in-Chief in the establishment, the young man from Vermont seemed terribly disappointed. He asked the porter when the help came to work and the porter told him anywhere from nine to twelve o'clock.

The young man went away and came back again at nine. This time he spoke to a young lady sitting behind a little window marked "Information." He asked the young lady if he could see the proprietor on very important business. He would not tell the secret of his errand to anyone excepting the proprietor in spite of the fact that the young lady told him that she would have to have his name and the nature of his business before he could see the proprietor. Young Vermont could not see it that way and just hung around until someone came in.

About 9.45 Willie Pierce came in (fifteen minutes ahead of schedule), and Willie being a pretty big fellow for his age, it struck the boy from the butter country that Willie must be the boss. In fact he was sure of it, because he heard Willie ask the girl at the window if there was any mail. Hiram took a long breath and followed Willie upstairs. Willie went into a piano room to try on a new pair of shoes and Reuben followed on.

Willie asked him what he could do for him, but Hiram said, "Now, listen Mister. I've come a darn long way ter see yer and I've been awaitin' fer yer several hours. The first feller I seen said you weren't livin' here, but I knew better and just made up my mind to stick around. I have got somethin' very important to talk to you about, but before I tell you about it, you have got to swear before a constable that yer won't tell a livin' soul about it." "What is it all about?" asked Willie, but Cyrus wouldn't tell nohow. He insisted that Willie must call a constable and take an oath that he would not divulge his secret. Willie didn't know whether to take the kid seriously or to throw him out. He finally decided to go through with it and asked Obadiah to wait in the piano room until he looked up the constable.

Willie came back in about ten minutes accompanied by Taps, manager of McCarthy and Fisher's band and orchestra department. "Taps" is about four feet eleven, weighs 227 pounds and looks like a typical big city constable. "Taps" showed Si his badge (Taps is a special cop). Willie was sworn and everything was all set. "Now then," asked Willie, "what is the great secret?" "Well, I'll tell you," said the boy from the land of maple, "I've been writing poems all my life and I got a notion that if I could show you some of my lines we could both make a lot of money. I am sure of it, if I can only trust you. I was told up home to be careful and not show any of my writins to a publisher unless I had the law with me, or you would steal my ideas. I have one great poem that I know will set the whole world talking about us if you will write the tune for it. I got the idea of the poem when I went to a concert in the Town Hall in Burlington last week. There was a fellow there who got up and sang some tunes and the last one he sang made everybody in the hall laugh and hold their sides from splittin'. It was one of your songs, and when I heard it, I got a great idea for my poem and decided to go right down and see if you would make a tune for it."

Willie got curious and asked the poor lamb the name of the song that upset the concert and Josh told him it was "EVERYBODY WANTS A KEY TO MY CELLAR." "Let me tell you everybody forty miles around is talking about it." "Well," said Willie, "how about that secret of yours? What is the name of your new song?" "You swear you won't tell anyone, now, will yer?" Willie swore. "The name of my poem," said Josh, "is 'I AIN'T GOT NO CELLAR.'" Willie didn't tell a soul.

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DRAMATIC REVIEWS

"DARK ROSALEEN" PLEASING COMEDY OF THE OULD SOD

"DARK ROSALEEN."—A three act comedy of Irish life by W. D. Hepenstall and Whitford Kane. Produced by David Belasco, Tuesday evening, April 22, at the Belasco Theatre.

CAST.

Joe Donagh	Walter Edwin
Corny Donagh	Henry Duffey
Martin Donagh	Thomas Mitchell
Sandy McKillop	Dodson L. Mitchell
Michael Halpin	Robert Cummings
Andy Moore	P. J. Kelly
Tim Duffy	John Daly Murphy
John Meldon	George Fitzgerald
Rory Coghlan	John Carmody
Nat M'Givney	Charles F. McCarthy
Owen Cullen	Charles A. Bickford
James Welsh	Dan Moyles
Mickey Dowdall	Farrell Pelly
Murtha	Seumas O'Brien
Moya McKillop	Eileen Huban
Katty McCabe	Beryl Mercer
Jane Agnes MacAfee	Rose Morison
Betty Sinnott	Jane Ross
Peggy Joyce	Millie Aston
Kate Curtis	Eileen Curran
Nora Canavan	Malaidh Carroll
Molly Sweeny	Lilian Jago
Mary Doyle	Bina Flynn

The story of "Dark Rosaleen" concerns the rivalry of two grocerymen, one from the South, the other from the North of Ireland. Their stores are opposite each other on the same road and the conflict between the two is not confined to business, as Moya McKillop, the daughter of the Orangeman, falls in love with and is loved by Corny Donagh, one of the sons of the Irishman from the South.

The opposition of the Donaghs proves too much for McKillop and, forced to the wall, he is about to be wiped out of business when Moya saves the day. She has entered her little mare in the race for the cup and when the jockey who had been engaged to ride is bribed and at the last moment refuses to take the mount May's sweetheart, Corny, comes to the rescue and rides a winning race.

With the money which Moya wins she saves her father's grocery store, and in the end Donagh forgives McKillop and the lovers receive the parental blessings.

Eileen Huban, a new star in the Belasco firmament, played the role of Moya with much skill and charm. Her task was not easy because of the sentimental extremes of the character, and that she succeeded is all the more to her credit.

Beryl Mercer was excellent as Katty McCabe, an old Irishwoman. Her characterization of this role was one of the best of the season on the local stage.

Others who did effective work were Dodson Mitchell, P. J. Kelly, Robert Cummings, Walter Edwin, Charles F. McCarthy and Thomas Mitchell.

The play was staged up to the Belasco standard and the Irish atmosphere was brought out so truthfully as to make one imagine he had been transported to the "ould sod."

EVELYN NESBIT BUYS FARM

Evelyn Nesbit last week purchased a farm of about one hundred acres near Kingston, N. J. There is an old stone house on the place, said to have been built in 1749, which Miss Nesbit will restore for a summer home. She plans to use the property in connection with her motion picture work.

"THREE TWINS" OPENS

The vaudeville version of "Three Twins," produced by Henry Bellit, has been routed over the Poli time. It opened on Monday at New Haven, and will be seen at Hartford during the last half of the week.

"I LOVE YOU" IS HUMOROUS FARCE WITH BRIGHT IDEA

"I LOVE YOU."—A farce in three acts by William le Baron, presented at the Booth Theatre, April 28, by G. M. Anderson.

CAST.

Jimmie Farnsworth	John Westley
George Van Horne	Robert Strange
Brooks, the Butler	Gilbert Douglas
Peter Darby	Richard Dix
Mrs. Louise Endicott	Miss Doris Mitchell
Betty Duncan	Miss Diantha Pattison
Ruth Franklyn	Miss Gypsy O'Brien
Marie	Miss Ruth Terry

A vein of broad satire aimed at the indolent rich, a little of Bolshevism, and some funny love situations go to make "I Love You" a promising farce, probably due for a long summer run.

The story is that of a young man with more money than brains, who cheerfully acknowledges the mental superiority of his butler, and delivers himself of the opinion that there is no longer such a thing as real love, and contends that any two persons put in the right environment will promptly become engaged. He makes a bet on the correctness of his theory and a workman, a young electrician with Socialistic opinions, who happens to be in the house, is selected for the experiment. Under the stipulated conditions the youth declares this outsider will straightway fall in love with one of the young women of the party. The proper environment, which consists of dim, sentimental lights, moonbeams dancing on the waters of the bay and distant romantic music, is arranged, and under their influence four couples become most unexpectedly paired. The conclusion is that love is as important to happy engagements as ever and that it has its old habit of finding its own way.

The performance was well up to the quality of the play itself. John Westley, as the man who made the bet; Richard Dix, as the object of the experiment; Gilbert Douglas, and Robert Strange were all excellent in the masculine roles, while Doris Mitchell, Diantha Pattison, Gypsy O'Brien and Ruth Terry capitally caught the spirit of their respective characters.

The third act drags a little when it comes to picking up the lose threads of the plot, but this can be remedied. The other two acts are hilariously funny. There might be a better name for this farce, as the present one suggests to some people an ultra sentimental piece.

This new piece by the author of "The Very Idea" is a bright and well staged show.

MABEL TALIAFERRO SUES

Before Justice Lester W. Clark in the Supreme Court, St. George, S. I., Mabel Taliaferro last Friday brought suit for an absolute divorce against Thomas J. Carrigan, naming as co-respondent a Miss Abbott.

Miss Taliaferro's first husband was Frederic Thompson, of Thompson and Dundy, from whom she was divorced in 1911. Two years later, she was married to Carrigan at Lapeer, Mich. The hearing last week was the first intimation that there had been a break between the Carrigans, and it is said the suit was brought in St. George to avoid publicity. Justice Clark, after hearing the evidence, reserved decision.

Miss Taliaferro recently opened in "Luck in Pawn" at the 48th Street Theatre, and after it closed, arranged to do the piece herself after it was rewritten. It was later stated, though, that she had dropped this idea.

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Words and music by EUGENE WEST

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Dir. PAT CASEY Personal Rep. TIM. O'DONNELL

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Author—WM. RUSSELL MEYERS

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ROUTE LIST

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"Business Before Pleasure"—Woods, Chicago, indef.
"Better 'Ole"—(Mr. and Mrs. Coburn)—Cort, N. Y. City, indef.
"Better 'Ole" (B)—Columbia, San Francisco, 28-May 24.
"Better 'Ole" (C)—Stratford, Can., May 1; Woodstock, 2; Brantford, 3; Kingston, 5-6; Belleville, 7; Trenton, 8.
"Better 'Ole" (E)—Illinois, Chicago, Ill., indef.
Barrymore, Ethel—Strand, Kansas City, Mo., 28-May 3.
Barrymore, John & Lionel—Plymouth, N. Y., indef.
"Bonds of Interest"—Garrick, New York City, indef.
"Black America"—Coliseum, St. Louis, Mo., 28-May 4.
"Bird of Paradise"—Majestic, Boston, May 5-10.
"Burgomaster of Belgium"—Shubert Riviera, 28-May 3.
"Cappy Ricks"—Morosco, New York City, indef.
Carmelo's, Ted, Musical Comedy Co.—Rex, Omaha, Nebr., indef.
Carle, Richard—Broadway, Denver, 28-May 3; Cheyenne, Wyo., 4; North Platte, Nebr., 5; Grand Island, 6; Lincoln, 7; Fremont, 8; Des Moines, Ia., 9-10.
"Come On Charley"—48th Street, New York City, indef.
"Cave Girl, The"—Garrick, Philadelphia, indef.
"Come Along"—Nora Bayes, New York City, indef.
"Dear Brutus"—Empire, New York City, indef.
"Darktown Frolics"—Grand, Chicago, 20-May 4; Park, Indianapolis, 5-11.
"Dark Rosaleen"—Belasco, New York City, indef.
"Dangerous Age, The"—Illinois, Chicago, indef.
Ditrichstein, Leo—Broad Street, Philadelphia, 28-May 3.
"Dark Horses"—Shubert-Belasco, Washington, D. C., 28-May 3.
"Everything" — Hippodrome, New York City, indef.
"East Is West"—Astor, New York City, indef.
Eltinge, Julian—Ford's, Baltimore, Md., 5-10.
"Friendly Enemies"—Hudson, New York City, indef.
"Forever After"—Playhouse, New York City, indef.
"Fortune Teller"—Loew's Seventh Ave., New York, 28-May 3.
"Flo, Flo"—Tremont, Boston, indef.
"Friendly Enemies"—Northampton, Mass., May 1; Stamford, Ct., 2-3.
"Good Morning, Judge" — Shubert, New York, indef.
"Going Up"—Cohan's O. H., Chicago, Ill.
"Glorianna"—Colonial, Chicago, indef.
"Good Bad Woman"—Harris, New York City, indef. (Last week.)
Hampden, Walter—Princess, Chicago, indef.
"I Love You"—Booth, New York City, indef.
"It's Up to You"—O. H., Providence, R. I., 28-May 3.
"Jack o'Lantern" — Forest, Philadelphia, indef.
Kellerd, John E.—Auditorium, Chicago, Ill., indef.
"Lightnin'" — Gayety, New York City, indef.
"Listen Lester"—Knickerbocker, New York City, indef.
"Little Journey, The"—Vanderbilt, New York City, indef.
"Little Simplicity"—Shubert, Philadelphia, indef.
"Lombardi, Ltd."—Lyric, Philadelphia, indef.
"Lady in Red, The"—Auditorium, Baltimore, Md., 28-May 3; Poli's, Washington, 5-10.
"Leave It to Jane"—Poli's, Washington, D. C., 28-May 3; Baltimore, 3-10.
"Little Brother"—Shubert-Garrick, Washington, 28-May 3.
"La, La, Lucille"—National, Washington, D. C., 28-May 3.
"Little Mother to Be, A"—National, Chicago, 28-May 3.
"Midnight Whirl" — New Century, New York City, indef.
"Masquerader, The"—Studebaker, Chicago, 21-May 3.
"Miss Nelly of New Orleans"—Henry Miller, New York City, indef.
"Monte Cristo, Jr."—Wintergarden, New York City, indef.
"Molliere"—Liberty, New York City, indef.
"Moonlight & Honeysuckle" (Ruth Chatterton)—Powers' Chicago, indef.
Mantell, Robert—Bronx O. H., New York, 28-May 3.
"Mutt & Jeff Co."—Sioux City, Ia., 5; Fort Dodge, 6.
Maude, Cyril—Scranton, Pa., May 1; Wilmington, Del., 2-3; Poughkeepsie, N. Y., 5; Utica, 6; Johnstown, 7; Troy, 8.
"New Girl, A"—A. of M., Baltimore, 28-May 3.
"Oh, My Dear"—39th Street, New York.
"Oh, Look"—Shubert, Boston, indef.
"Our Pleasant Sins"—Balmont, N. Y. City, indef.
"Oversea's Revue"—Playhouse, Chicago, 28-May 3.
"Please Get Married"—Fulton, New York City, indef.
"Prince There Was"—Cohan, New York City, indef.
"Parlor, Bedroom and Bath"—Chestnut Street O. H., Philadelphia, Pa., indef.
"Peggy, Behave"—Olympic, Chicago, indef.
"Port o'Happiness"—A. of M., Washington, D. C., 5-10.
Robson, May, Co.—Ford's, Baltimore, Md., 28-May 3.
"Royal Vagabond, The"—Cohan & Harris, New York City, indef.
"Riddle Woman"—Woods', Chicago, indef.
"Sometime"—Casino, New York City, indef.
Skinner, Otis—Globe, New York City (last week).
"Scandal"—Garrick, Chicago, indef.
"She Walked in Her Sleep"—Plymouth, Boston, Mass., indef.
"Sinbad"—Boston O. H., Boston, indef.
"Shakuntala"—Greenwich Village, New York City, indef.
"Seventeen"—Adelphia, Philadelphia, Pa., 28-May 3.
"Sleepless Night"—Wilbur, Boston, indef.
"Seven Days' Leave"—Majestic, Boston, Mass., 28-May 3.
"Stolen Sweets"—Imperial, Chicago, 28-May 3.
"She's a Good Fellow"—Globe, New York City, May 5-indef.
"Tea for Three"—Maxine Elliott, New York City, indef.
"Three Faces East"—Longacre, New York City, indef.
"Three Wise Fools"—Criterion, New York City, indef.
"Toby's Bow"—Comedy, New York City, indef.
"Tillie"—Blackstone, Chicago, indef.
"Thirty Days"—Cort, Chicago, indef.
"Tumble Inn"—Selwyn, New York City, indef.
Taylor, Laurette—Broad Street, Philadelphia, Pa., indef.
"Thirty-nine East"—Broadhurst, New York City, indef.
Thurston, Howard—Youngstown, O., May 1-3.
"Twin Beds"—Walnut, Philadelphia, 28-May 3; National, Washington, 5-10.
"Three for Diana"—Bijou, New York City, indef.
"Tiger Rose"—Standard, New York City, 28-May 3; Broad Street, Philadelphia, 5-10.
"Those Who Walk in Darkness"—Shubert-Garrick, Washington, D. C., May 5-10.
"Unknown Purple, The"—Lyric, New York City, indef.
"Velvet Lady"—New Amsterdam, New York City, indef.
"Why Marry?"—Park Square, Boston, indef.
"Way Down East"—Victoria, Chicago, 28-May 3.
"Woman in Room 13"—Republic, New York City, indef.
"Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.

COLUMBIA CIRCUIT

Al Reeves Big Show—Gayety, Washington, 28-May 3; Gayety, Pittsburgh, 5-10.
"Best Show in Town"—Berchel, Des Moines, Ia., 27-May 1; Gayety, Omaha, Neb., 8-9.
"Beauty Trust"—Palace, Baltimore, 28-May 3; Gayety, Washington, 5-10.
"Behman Show"—Peoples, Philadelphia, 28-May 3; Palace, Baltimore, 5-10.
"Bon Tons"—Empire, Newark, N. J., 28-May 3; Casino, Philadelphia, 5-10.
"Bostonians"—Gayety, Kansas City, 28-May 3; open 5-10; Gayety, St. Louis, 12-17.
"Bowery"—Hurtig & Seamon's, New York, 28-May 3; Park, Bridgeport, Ct., 8-10.
"Burlesque Wonder Show"—Colonial, Providence, 28-May 3; Casino, Boston, 5-10.
"Ben Welch"—Empire, Toledo, O., 28-May 3; Lyric, Dayton, 5-10.
Burlesque Revue—Park, Bridgeport, Conn., May 1-3; open 5-10; Boston, 12-17.
"Cheer Up America"—Gayety, Boston, 28-May 3; Grand, Hartford, Conn., 5-10.
Dave Marion's—Empire, Albany, 28-May 3; Gayety, Boston, 5-10.
"Follies of the Day"—Gayety, Toronto, Ont., 28-May 3; Gayety, Buffalo, 5-10.
"Girls de Looks"—Bastable, Syracuse, N. Y., 28-30; Lumberg, Utica, May 1-3; Gayety, Montreal, Can., 5-10.
"Golden Crooks"—Star and Garter, Chicago, 28-May 3 (close).
"Girls of the U. S. A."—Casino, Brooklyn, 28-May 3; Atlantic City, N. J., 5-10.
"Hip, Hip, Hooray"—open, 28-May 3; Gayety, St. Louis, 5-10.
"Hello America"—Gayety, Pittsburgh, 28-May 3; Akron, O., 5-7; Youngstown, 8-10.
Harry Hastings—Casino, Boston, 28-May 3; Columbia, New York, 5-10.
Irwin's Big Show—Empire, Brooklyn, 28-May 3; Empire, Newark, 5-10.
Lew Kelly Show—Gayety, Detroit, 28-May 3; Gayety, Toronto, Ont., 5-10.
"Liberty Girls"—Gayety, Montreal, Can., 28-May 3; Empire, Albany, 5-10.
Mollie Williams' Show—Columbia, New York, 28-May 3; Casino, Brooklyn, 5-10.
"Maids of America"—Grand, Hartford, Conn., 28-May 3; Jacques, Waterbury, Conn., 5-10.
"Majestics"—Newburg, N. Y., 28-30; Poughkeepsie, May 1-3; Orpheum, Paterson, N. J., 5-10.
"Merry Rounders"—Miner's 149th Street, New York, 28-May 3; Empire, Brooklyn, 5-10.
Million Dollar Dolls"—Majestic, Jersey City, 28-May 3; Peoples, Philadelphia, 5-10.
"Oh, Girls"—Gayety, St. Louis, 28-May 3; Star and Garter, Chicago, 5-10.
"Puss, Puss"—Star, Cleveland, O., 28-May 3; Empire, Toledo, 5-10.
"Roseland Girls"—Orpheum, Paterson, N. J., 28-May 3; Majestic, Jersey City, 5-10.
Rose Sydell's—Olympia, Cincinnati, 28-May 3; Columbia, Chicago, 5-10.
Sam Howe's Show—Gayety, Buffalo, 28-May 3; Gayety, Rochester, N. Y., 5-10.
"Sight Seers"—Akron, O., 28-30; Youngstown, May 1-3; Star, Cleveland, 5-10.
"Social Maids"—Jacques, Waterbury, Conn., 28-May 3; Hurtig & Seamon's, New York, 5-10.
"Sporting Widows"—Casino, Philadelphia, 28-May 3; Miner's, 149th Street, New York, 5-10.
Star and Garter Shows—Gayety, Rochester, 28-May 3; Syracuse, 5-7; Utica, 8-10.
"Step Lively Girls"—Columbia, Chicago, 28-May 3; Gayety, Detroit, 5-10.
"Twentieth Century Maids"—Lyric, Dayton, O., 28-May 3; Olympic, Cincinnati, 5-10.
"Watson's Beef Trust"—Gayety, Omaha, Neb., 26-May 2; Gayety, Kansas City, 5-10.

AMERICAN CIRCUIT

American—Howard, Boston, 28-May 3; Gayety, Brooklyn, 5-10.
"Auto Girls"—Lyceum, Columbus, O., 28-May 3 (close).
"Aviator Girls"—Wilkes-Barre, Pa., 30-May 2; Shenandoah, 6; Shamokin, 7; Trenton, 8-10.
"Beauty Review"—Wheeling, W. Va., 28-30; Newcastle, Pa., May 1; Beaver Falls, 2; Canton, O., 3; Pittsburgh, 5-10.
"Big Review" — Olympic, New York, 28-May 3; Plaza, Springfield, Mass., 5-10.
"Blue Birds"—Majestic, Scranton, Pa., 28-May 3 (close).
"Broadway Belles"—Sioux City, Iowa, 28-May 1; Century, Kansas City, 5-10.
"French Frolics"—Star, St. Paul, 28-May 3; Sioux City, Iowa, 5-8.
"Follies of Pleasure"—Victoria, Pittsburgh, 28-May 3; Penn Circuit, 5-10.
"Frolics of the Nite"—Majestic, Indianapolis, 28-May 3; Gayety, Milwaukee, 5-10.
"Girls from the Follies"—Gayety, Brooklyn, 28-May 3; Long Branch, N. J., 5-7; Asbury Park, 8-10.
"Grown Up Babies"—Crown, Chicago, 28-May 3; Gayety, Louisville, Ky., 5-10.
"Girls from Joyland"—Penn Circuit, 28-May 3; Gayety, Baltimore 5-10.
"Hello, Paree"—Empire, Cleveland, 28-May 3; Cadillac, Detroit, 5-10.
"High Flyers"—Grand, Worcester, Mass., 28-May 3; Howard, Boston, 5-10.
"Innocent Maids" — Wrightstown, N. J., 28-30; Trenton, N. J., May 1-3 (close).
"Jolly Girls" — Plaza, Springfield, Mass., 28-May 3; Grand, Worcester, 5-10.
"Lid Lifters"—Niagara Falls, N. Y., 30-May 3; Star, Toronto, Ont., 5-10.
"Midnight Maidens"—Camden, N. J., 28-30; Wilkesbarre, Pa., May 7-10.
"Mile-a-Minute Girls"—Star, Brooklyn, 28-May 3 (close).
"Military Maids"—Englewood, Chicago, 28-May 3; Crown, Chicago, 5-10.
"Mischief Makers"—Gayety, Philadelphia, 28-May 3.
"Monte Carlo Girls"—Lyceum, Washington, 28-May 3; Trocadero, Philadelphia, 5-10.
"Orientals"—Trocadero, Philadelphia, 28-May 3 (close).
"Parisian Flirts"—Camden, N. J., May 1-3; Wrightstown, 5-10.
"Pennant Winners" — Gayety, Louisville, Ky., 28-May 3; Wheeling, W. Va., 5-7; Steubenville, O., 8; Bellaire, 9; Zanesville, 10.
"Pacemakers" — Standard, St. Louis, 28-May 3; Terre Haute, 4; Majestic, Indianapolis, 5-10.
"Pirates"—Gayety, Milwaukee, 28-May 3; Gayety, Minneapolis, 5-10.
Pat White Show — Cadillac, Detroit, 28-May 3; Englewood, Chicago, 5-10.
"Paris By Night"—Binghamton, N. Y., 26-27; Empire, Hoboken, N. J., May 5-10.
"Razzle Dazzle Girls" — Wrightstown, N. J., May 1-3; Majestic, Scranton, 5-10.
"Record Breakers"—Century, Kansas City, 28-May 3; Standard, St. Louis, 5-10.
"Social Follies"—Empire, Hoboken, 28-May 3; Star, Brooklyn, 5-10.
"Speedway Girls"—Star, Toronto, 28-May 3; Garden, Buffalo, N. Y., 5-10.
"Trail Hitters" — Gayety, Baltimore, 28-May 3; Lyceum, Washington, 5-10.
"Tempters" — Garden, Buffalo, 28-May 3; Empire, Cleveland, 5-10.
"World Beaters" — Gayety, Minneapolis, 28-May 3; Star, St. Paul, 5-10.

MINSTRELS

Fields, A. G.—Muncie, Ind., May 1; Connersville, 2; Hillsboro, O., 3; Camp Sherman, 4; Wilmington, 5.
Hill's, Gus — Ottawa, Can., 30-May 1; Kingston, 2-3; Ogdensburg, N. Y., 5; St. Albans, Vt., 6; Rutland, 7.

CIRCUSES

Ringling Bros. & Barnum & Bailey—Brooklyn, N. Y., 28-May 3.
Sells-Floto—St. Louis, Mo., 28-May 3; Indianapolis, Ind., 5; Richmond, 6; Dayton, O., 7.

U. S. LIBERTY THEATRES

Week of May 5, 1919

Devens—First half, Vaudeville; last half, Pictures.
Upton—First half, Vaudeville; last half, "When Dreams Come True."
Mills—First half, "Miss Blue Eyes"; last half, "When Dreams Come True," Vaudeville.
Merritt — First half, "When Dreams Come True"; last half, May Ward Co.
Dix—First half, "Hearts of Humanity"; last half, "Miss Blue Eyes."
Mead—First half, Pictures, May Ward Co.; last half, "Bridal Night" Co.
Humphreys—First half, "His Bridal Night"; last half, May Ward.
Lee—Two days each, Vaudeville, "His Bridal Night," Pictures.
Eustis—First half, "Mimic World, Jr."; last half, Pictures.
Stewart—Two days each, Camp Show, "Mimic World, Jr.," Pictures.
Jackson—First half, "Rialto Girl Revue"; last half, Vaudeville.
Grant—Two days each, Vaudeville, "Rialto Girl Revue," Pictures.
Pike—First half, Pictures; last half, Vaudeville.
Bowie—All week, Webster Musical Stock Co.
Fort Sill—Undergoing Repairs.
Funston—All week, Vaudeville.
Dodge—First half, Vaudeville; last half, Pictures.
Grand—First half, Pictures; last half, Vaudeville.
Custer — First half, Pictures; last half, Vaudeville.
Sherman—First half, Al. G. Fields, Minstrels; last half, Vaudeville.

TABLOIDS

Zarrow's "Fashionettes" — Pastime, Martins Ferry, O., May 1-3.
Zarrow's "Big Revue"—Orpheum, Lima, O., 28-May 4.
Zarrow's "American Girls"—Arcade, Connellsville, Pa., 28-May 3.
Zarrow's "Yanks"—Crystal, Anderson, Ind., 28-May 4.
Zarrow's "Zig Zag Town Girls"—Priscilla, Cleveland, O., 28-May 4.
Zarrow's "English Daisies" — Broadway, Columbus, O., 28-May 4.

STOCK

Arlington Theatre Co.—Boston, Mass., indef.
Astor—Guy Players, Jamestown, N. Y., indef.
Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
Bessey Stock Co.—Racine, Wis., indef.
Blaney Stock Co.—Colonial, Baltimore, indef.
Blaney Stock—Yorkville, New York City.
Blaney Stock—Lyceum, Troy, N. Y.
Bunting, Emma—14th Street, New York City, indef.
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
Comerford Players—Lynn, Mass., indef.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Desmond, Mae, Players—Orpheum, Philadelphia, Pa., indef.
Desmond, Mae—Schenectady, N. Y.
Ebey Stock Co.—Oakland, Cal., indef.
Empire Players—Salem, Mass., indef.
Enterprise Stock Co.—Green Bay, Wis., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
Hallman Rex Co.—Saugerties, N. Y., May 1-14.
Hyperion Players—New Haven, Conn., indef.
Hudson Theatre Stock Co.—Union Hill, N. J., indef.
Howard-Lorn Stock—National, Englewood Ill., indef.
Hawkins-Webb Co.—Regent, Muskegon, Mich., 4-indef.
Hawkins-Webb Co. (2)—Powers, Grand Rapids, Mich., 11-indef.
Hathaway Players—Brockton, Mass., indef.
Keith Stock—Columbus, O., indef.
Liscomb Players—Majestic, San Francisco, Cal., indef.
Liberty Players—Strand, San Diego, Cal.
Malden Stock Co.—Malden, Mass., indef.
Majestic Players—Butler, Pa., indef.
Morosoc Stock Co.—Los Angeles, indef.
Metropolitan Players—Binghamton, N. Y., indef.
Martin, Lewis Stock Co.—Fox, Joliet, Ill., indef.
Nellie Booth Players—(Nellie Booth, Mgr.)—Kenyon, Pittsburgh, Pa., indef.
Northampton Players—Northampton, Mass., indef.
Oliver Players—Shubert, St. Paul, Minn., indef.
Oliver Otis Players—Orpheum, Quincy, Ill., indef.
Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
Permanent Players—Lyceum, Paterson, N. J., indef.
Peck, Geo.—Opera House, Rockford, Ill., indef.
Pinney Theatre Stock Co.—Boise, Ida., indef.
Poli Players—Bridgeport, Conn., indef.
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BURLESQUE NEWS

(Continued from page 15 and on 34)

SPENCER IS POPULAR IN GOOD SHOW AT THE UNION SQUARE

We must admit that the show offered by the stock company at Kahn's Union Square last week was a far better one than the one we saw there two weeks ago.

The show was in two parts and half a dozen scenes. The first was called "The Follies" and the burlesque, "Hotel De Lobster," both by Billy Spencer.

Of course Spencer, who was seen in his well-known Irish character, had plenty to do. He is popular at this house and was greeted by a big round of applause on his entrance. He worked hard throughout and handled all his scenes most successfully.

Brad Sutton was seen in two comedy characters, in which he did himself credit. He started as a "rube," doing the part very naturally. He then changed to "straight," which he also took care of well. He did a Western character in the last act very acceptably. This was his last week at the Square, as he closed Saturday night. His engagement has been very successful at this house.

James X. Francis was again seen as the straight man and took care of all he had to do in his usual capable way. He "fed" the comedians for plenty of laughs.

Miss Lorraine, who is now doing the principal female part all alone, stood out in the scenes. She was in nearly all the bits and the way she reads lines and handles situations places her in a class by herself in this company. Miss Lorraine again displayed some very attractive gowns and she knows how to wear them.

Shapely little Babe Wellington, looking better than we have seen her in some time and working the same way, put over all her numbers with lots of "pep." While her voice is better than it has been in a long while, it could be still clearer. Miss Wellington is a dandy dancer, which helps her greatly in her numbers. She did very well in the scenes, but seemed a little over anxious when reading her lines. This fault can easily be overcome, however. She is a dandy all-around soubrette.

Ethel De Veaux, Miss Wellington's side partner as a soubrette, had her share of numbers, which she put over with lots of speed. She has a pleasing personality, does well in bits and reads her lines nicely.

Mae Dix may develop into a good straight woman some time in the future if she is properly handled. If she will learn to enunciate properly and not talk out of place, as she did Saturday on several occasions, she will be in line for this style of work. We suggested several weeks ago that she wear long dresses in the bits. This she did in several scenes last week and it improved her appearance, as she is rather tall for soubrette dresses. Her numbers did not go over as well Saturday afternoon as they did the first few weeks she was at this house, no matter how hard she and the chorus worked to get them over.

The "hold-up" bit was taken care of by Spencer, Sutton, Francis and Wellington. The "married" bit was looked after by Spencer and the Misses Lorraine and De Veaux.

Francis put over a good prohibition number with some of the girls using "prop" lamp posts and others in male attire doing "drunks." The number was nicely staged.

In a scene between Mackey and Miss Dix the line "Do you see anything" could have been elliminated, as it was not put over properly and the bit bordered on suggestiveness the way it worked up.

In the "kiss" bit, Spencer, Sutton and Miss Wellington did well.

The "dummy" bit was nicely worked up for laughs. It was offered by Spencer, Francis, Sutton, Miss Lorraine and Mackey.

A novelty Oriental Ballet closed the first part. It was well staged by Producer Fields. It opened with three girls in a large picture frame, offering a pretty dance. This was followed by other girls in graceful dances and the ballet finished with Bettina offering an artistic classic dance. The light effects were very good.

This scene was another successful novelty offering of Kahn's and it was highly appreciated by a crowded house.

The "money" bit in the burlesque went over well, as done by Spencer, Francis and Miss De Veaux. Miss Lorraine, as the Salvation Army lassie, carried the part out excellently.

In the "crying" bit, Miss Dix wore a long gown and looked well, although her head dress did not add to her beauty, as the feathers were too large for her height.

The chorus worked hard. The girls were prettily costumed and the numbers well arranged. There were plenty of laughs in the show and it proved entirely satisfactory to the audience. SID.

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Arnaud, Peter M.
Bertrand, Frank
Crollius, Chas. R.
Cunningham, Robert
Daly & Wild
De Graw, Florence
Duffy, Dan
Eastman, Florence
Evans, Wm. C.
George & Dale
Glasgow, Jas.
Hines, J.
Howard, Gene
Harris, Lew G.
Holmes, Fred C.
Howard, Cliff
Hebdricks, Bob
Janfey, Russell
Kyle, Chas.
Krembs, Felix
Kubeler, Chas.
Lynch, Wm. H.
Lynch, J. P.
Lytton, Louis
Lloyd, Frank
Melbourne, Hazel
Murphy, E. J.
McIntoch, Burr
McBride, Harry
Miner, Nelson
Mokelke, Ed
Nonduwa, A. P.
Noble, John
Kale & Coyne
Perkins, Walter
Paul, W.
Rhisdale, Frank
Russell, E. A.
Ross, Walter
Sydney, Jack
Spahr, Leon
Sheehan, Jack
Seltzer, J.
Walck, Ezra C.
Wright, Sammy
Zimmer, Dave

LADIES

Archer, Winnie
Brown, Mrs. Joe E.
Berry, Helen
Cushman, Margie
Carrington, Nettie
Duval, Del
De Free, Dot
Davis, Lena
Fox, Grace C.
Fiske, Mrs. C. B.
Gray, Maude
Glasgow, Mrs. Jas.
Gregware, Marie
Gibson, Nelda
Hyland, Etta
Hills, Anna
Hearne, Lillian
Joyce, Mrs. Louise
Kemp, Theresa
Kinsey, Madge
Lockhart, Mabel
La Mont, Hazel
Lorraine, Peggy
La Cour, Maria
Lord, Eleanore
Luker, Eleanore M.
McCord, Dorothy
Morrison, Miss
Madore, Vivienne
Morgan, Dorothy
Myres, Viola
Morton, Mrs. Louis J.
Morgan, Hilda
Nelson, Billie
Oakley, Edith
Melbourne, Hazel
Reid, Virginia V.
Rankin, Miss Jack
Sweet, Dolly
Turple, Belle
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DEATHS IN THE PROFESSION

NELLA BERGEN, fourth wife of De Wolf Hopper and former comic opera star, died last Friday at Freeport, Long Island, a victim of pneumonia. Miss Bergen was born in Brooklyn and was the daughter of Captain of Police John E. Reardon. She was well known as a singer of ballads and later appeared as a soloist with Sousa's band. She then retired. Miss Bergen returned to the profession in 1895 under Fred C. Whitney's management, and toured the United States in "The Fencing Master," the De Koven piece. She then again retired from the stage only to return in 1897, in "El Capitan," playing the leading soprano part, opposite De Wolf Hopper. Hopper secured a divorce from his third wife, Edna Wallace, in 1898 and married his co-star in 1899. In April, 1913, she was divorced from De Wolf Hopper, who subsequently was married to Elda Furry. A sister and two brothers survive her.

PATRICK O'SHEA, a well known Irish tenor, died April 7 at his home in Dublin, Ireland. The deceased, who was popular in London, made his first success with the Ludwig Concert Party, touring England, Scotland and Ireland, and later was a member of the Carl Rosa Opera Company. He was the first professional singer to render songs in Irish on leading concert platforms.

HENRY A. STONE, one of America's oldest actors, died April 18 at his home in Brooklyn, aged eighty-nine years. He entered the business as a singing and dancing comedian, but left the variety stage to go into the dramatic field with his wife, Amy

HARRY A. BILGER, formerly manager of the Hopkins Theatre, at Louisville, Ky., died at his home in Memphis, Tenn., last week. Mr. Bilger took charge of the Hopkins Theatre when it was changed from a dramatic to a picture house. He later became manager of Fontaine Ferry, an amusement park, which he conducted successfully until two years ago, when he suffered a nervous breakdown.. He never recovered sufficiently to resume business activities.

LOUIS C. MILLER, aged fifty-five, died April 25 at Bellevue Hospital after a week's illness of pneumonia. He went on the stage in 1887 with John Grieves' Comic Opera Company. He was a member of the original City Quartet, associated with Ben Cook, Harry Campin, Lou West and Lester Pike in vaudeville. He was also with Hoyt's "Milk White Flag," "The County Fair," "Old Homestead" and Ed Rice's; Ward and Vokes; Hurtig and Semon's "New York Town"; Fred Sydney's and Fred Irwin's Companies. He was a member of the Elks and the Brooklyn Lodge performed the last rites at their plot April 27, in Evergreen Cemetery, Brooklyn, attended by many members, his relatives, John Grieves, Lester Pike and other friends. He leaves four children, among them a son, now abroad in the Navy.

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MOTION PICTURES

IMMORAL FILM EXHIBITORS BOYCOTTED

NAT'L ASS'N ISSUES WARNING

What is practically a boycott threat against exhibitors who show films condemned by the National Association of the Motion Picture Industry, has been laid down by the organization. If pictures under the ban are shown the association will at once sever relations with the exhibitor.

This action came last week as a result of bitter protests from all parts of the country against the showing of salacious films. Officers of the association say the pictures which have been denounced as immoral and indecent are controlled by persons outside the association. It is claimed that some of these pictures were made by the government to warn soldiers against certain vices and were shown only to a restricted class. Having served this purpose, however, they then passed into the hands of independent distributors, who began to exploit them.

The widest possible publicity is being given to the resolutions, and the association stands ready to co-operate with any person or organization going into court to stop the exhibition of these films.

The resolutions adopted read:

First—That all members of the National Association of the Motion Picture Industry shall submit to it every picture produced at any time prior or after the public exhibition thereof and shall accept any and all rulings made by said National Association in respect thereto.

Second—That all producers and distributors shall attach at the beginning of the first reel of every picture produced and distributed by them such mark or stamp as shall be authorized and issued by said National Association and shall remove the same upon order thereof.

Third—That all members of the National Association of the Motion Picture Industry shall forthwith advise all of their exhibitors that on and after the first day of June, 1919, they shall refuse to furnish any of their product for exhibition in any theatre in which there shall be exhibited after the receipt of such notice any motion picture disapproved by the said National Association of the Motion Picture Industry or from which eliminations have been ordered or changes in titles or sub-titles have been ordered by it but not made; and that the purport of this third paragraph be incorporated in and made a part of all contracts between distributors and exhibitors hereafter entered into.

Fourth—That the National Association of the Motion Picture Industry take all steps that may be permitted by law to prohibit the exhibition of such pictures as are by it disapproved or from which eliminations or changes in titles or sub-titles have been ordered by it but not made.

Fifth—That the National Association of the Motion Picture Industry shall adopt rules, regulations and orders with respect to the foregoing and provide for their proper enforcement.

Sixth—That the National Association of the Motion Picture Industry condemns the exhibition of all pictures which are obscene, immoral, salacious or tend to corrupt or debase morals or that are exhibited contrary to its rules, regulations or orders.

Seventh—That the National Association of the Motion Picture Industry shall assist and co-operate with the proper authorities in any legal proceedings, whether criminal or otherwise, that may be undertaken to prohibit the exhibition of such pictures and in the prosecution of those exhibiting the same.

Eighth—That the National Association of the Motion Picture Industry reaffirms its unalterable opposition to any form of legalized censorship of motion pictures prior to their exhibition.

Ninth—That the National Association of the Motion Picture Industry shall endeavor to cause to be adopted an amendment to the constitution of the United States prohibiting the enforcement of any law abridging the freedom of expression through the medium of the motion picture to the same effect as is provided in Article 1 of the ten original amendments to the constitution of the United States that were declared in force December 15, 1791, prohibiting the enactment of any law abridging the freedom of speech or of the press.

Tenth—That the National Association of the Motion Picture Industry urge the passage of a law by the next Congress of the United States amending that section of the penal law of the United States which now prohibits the transmission by mail or otherwise of indecent pictures or literature so as to clearly include the prohibition of a like transmission of obscene or indecent motion pictures.

TROUBLE OVER SYMPHONY

Under an order signed last week by Justice Hotchkiss, of the Supreme Court, a jury will determine whether the approval of reconstruction plans for the building of the Symphony Theatre was a violation of the law. Should the jury hold the Building Department was not justified in approving the plans, the lease of the theatre by the Tyro interests just completed will be halted.

Wm. G. Massarene, the architect engaged to reconstruct the original building into the Symphony Theatre for the Kennedy Theatres Company, testified last week in suits by various creditors against that company. Massarene said he was to get 10 per cent. of the cost of the work, amounting to $44,000, and that he received the final payment of his bill on April 10 last from the attorney for Thomas F. Healy, owner of the theatre.

WOMEN WANT BETTER FILMS

At a meeting held last week by the Better Film Committee of the National Council of Women, in the Hotel Commodore, the National Federation of Better Film Workers was organized. Mrs. Myra Kingman Miller, chairman of the committee, called the meeting for the purpose of organizing the new association, with the idea of having a national clearing house for women's committees interested in improving moving pictures all over the United States.

Mrs. Harriet H. Barry was elected president, and will open an office on the coast. Mrs. Miller was made executive secretary with headquarters in this city.

REOPEN FORT LEE STUDIO

The Fort Lee Studio of the World Film Corporation, at Linwood avenue, West Fort Lee, was reopened last week after being closed for a number of months. Several alterations have been effected in the building, which is now in complete working order. Two companies, under the direction respectively of Dell I. Henderson and Oscar A. Apfel, are now at work at the studio. June Elvidge heads one and Zena Keefe the other. Two others moved in on Monday, and are also getting under way.

NEW DAVIES FILM ALMOST READY

The latest picture in which Marion Davies is featured is now nearing completion at the Paragon Studios at Fort Lee, after being worked on for four weeks. Alan Dwan has been directing it. The picture is in seven reels and includes in its cast Norman Kerry, Matt Moore, Dorothy Green, Fred Mears, George Cooper, Arthur Earl and Ward Crane. Miss Davies has begun work on another story.

ARBUCKLE BUYS BALL CLUB

LOS ANGELES, April 25.—"Fatty" Arbuckle, the motion picture comedian, has bought a large interest in the Vernon club of the Pacific Coast League and now controls the team. Thomas J. Darmody, former owner, still has a small interest in the organization, but Arbuckle is now the majority stockholder.

UNITED STOCK GOES UP

J. A. Berst, president of the United Picture Theatres of America, Inc., announced last week that, on June 1, the price of the stock of the company per share will go up from $250 to $350. With the week ending April 12 the United had sold 4,500 shares representing 2,500 theatres in America.

BRADY SCORES STAND OF CLERGY

RESENTS PATRIOTISM CHARGE

The attack on the film industry issued by members of the clergy, reflecting discredit on the attitude of film men during the world war, has aroused the ire of producers, and William Brady has retaliated with a statement defending the industry. The clergy has taken its usual stand and has opposed the showing on Sunday of pictures intended to stimulate interest in the fifth Liberty Loan, admission to be free. The statement issued by Brady reads as follows:

"Whether the people of Philadelphia want films shown on Sunday or not is a matter for them to decide. When local clergymen attack the industry as outrageously and unfairly as they have done recently it becomes a matter which we cannot in justice to the truth pass over without refutation.

"Everyone in the business, and many outside of it, knows that practically every film concern in the country lost money during the war. That is, in the regular course of their business. How much more was freely given by artists and officials in time and brains it would be hard to compute.

"And that is leaving out of the question altogether the organized work done to further the Government's propaganda through the preparation and release of patriotic films."

Brady then cites a letter which he received from President Wilson. It reads:

"My Dear Mr. Brady—It is in my mind not only to bring the motion picture industry into fullest and most effective contact with the nation's ends, but to give some measure of official recognition to an increasingly important factor in the development of our national life. The film has come to rank as a very high medium for the dissemination of public intelligence, and since it speaks a universal language it lends itself importantly to the presentation of America's plans and purposes.

"May I ask you, as chairman by my appointment, to organize the motion picture industry in such manner as to establish direct and authoritative co-operation with the Committee on Public Information, of which Mr. George Creel is chairman?

"It is much to ask, but my knowledge of the patriotic service already rendered by you and your associates makes me count upon your generous acceptance.

"Cordially and sincerely yours,

"WOODROW WILSON."

Brady then continued his statement in the following manner:

"Now, that was the beginning of our film organization for work which did much to help the public to the tasks and achievements of America at war. And it is a fact that throughout the war film folk gave unstintedly of all that they had to give.

"In the various loans the influence of motion picture propaganda was especially effective. We intend to keep on without letup until the Victory Loan has been triumphantly put over the top. It was in the endeavor to further this campaign that free exhibitions of patriotic films were arranged for Philadelphia theatres. As I said before if the people of that city want these films taken off they should have very little trouble in making their desire known. Also in the opinions of individuals, clergymen or laymen, we are interested. But we resent insinuations as to our loyalty."

PATHE EXCHANGE BURNS

SALT LAKE CITY, Utah, April 24.—The Pathe Film Exchange, at 64 Exchange Place, in this city, took fire this week. W. A Calkins, manager, estimated the amount of damage done at $35,000. Many of the employees suffered slight burns, but the two most injured were Helen Tinyes and David Alander, who were taken to the hospital to be treated. They recovered.

The heat from the flames broke through the windows of the Vitagraph exchange next door and damaged the offices to the extent of $100.

TO RELEASE "CASTLES IN AIR"

"Castles in the Air," the new May Allison comedy based on Kate Jordan's story in the *Saturday Evening Post*, will be released on May 12. Supporting Miss Allison in this picture are Ben Wilson, Walter I. Percival, Clarence Burton, Irene Rich, "Mother" Anderson, Viola Dana and Ruth Maurice.

METRO STUDIO TO BE EXPANDED

President Richard A. Rowland, of the Metro Pictures Corporation, announced last week that the new studio of that concern at Hollywood, Cal., is to be enlarged to meet the requirements of the new production policy. With the expansion of the studio will follow an increase in the staff.

FILM FLASHES

Josie Sedgwick has left Triangle and gone to Universal.

Louise Lovely will support Earle Williams in "The Usurper."

Gilson Willetts, scenario writer for Pathe, has been ill with the grip.

George D. Baker is back in New York from the Metro Coast Studios.

Frank P. Donovan has resigned from the Macdon Pictures Company.

Denis J. Sullivan has been appointed general manager for Kinograms.

Ormi Hawley will support Louis Bennison in "The Road Called Straight."

J. E. Flynn, Detroit chief of Goldwyn, paid a visit to New York last week.

Conway Tearle will support Florence Reed in her third United Pictures Theatre production.

William A. Brady will sail for England on May 3d, accompanied by his wife, Grace George.

Rose Tapley returned last week from the Middle West in the interests of the Famous-Players.

Samuel Goldwyn has taken up his quarters in the new Goldwyn offices at 469 Fifth Avenue.

Frank Currier, of Metro, and Mabel Olms, an English dancer, were married last week in Los Angeles.

The Goldwyn Pictures Corporation will distribute its films throughout Europe as soon as peace is signed.

Betty Bouton has been engaged by J. A. Berst to support Dustin Farnum in "The Harvest of Shame."

Howard Tururill has been named as assistant to Whitman Bennet, production manager for Famous-Players.

Margaret Marsh, star of "The Carter Case," has formed a company of her own for production of two-reelers.

J. Stuart Blackton has purchased the rights to "Dawn," the novel by Eleanor H. Porter, and will shortly produce it.

J. L. Johnson has resigned as assistant publicity director for Universal and has become advertising manager for a motion-picture theatre circuit in the Middle West.

World Films will distribute "Pardon Me" and "Neptune's Step-Daughter" as the first of a series of Macon productions released by that concern.

C. A. Weeks, treasurer of Zane Grey Pictures, Inc., and of Great Authors Pictures, Inc., returned to New York last week after a visit to Los Angeles.

VAUDEVILLE BILLS

(Continued from page 23.)

NEW YORK CITY.

American (First Half)—Wright & Walker—Dunn Sisters—Carl Rosini & Co.—Bevan & Flint—Four Laurels—Al Rickert—Doris Lester Trio—Alexander & Fields. (Last Half)—Flaherty & Stoning—Johnson, Baker & Johnson—Austin Stewart Trio—Holmes & Levere—Bolger Bros.—Baldwin Blair & Co.—U. S. S. Penn Four.

Boulevard (First Half)—Carnella & Adele—Mabele Best—Hyman Adler & Co.—Montrose & Allen—Kuma Four. (Last Half)—Chadwick & Taylor—Hooper & Burkhardt—Great Howard—Gorman Bros.—Four Laurels.

Lincoln Square (First Half)—Hooper & Burkhardt—Dorothy Sothern Trio—Camille Personi & Co.—Dudley Douglas—Pless & Rector. (Last Half)—Harlequin Trio—George A. Mack—Chung Hwa Four—Naynon's Birds.

National (First Half)—Ralph Sternad—Goetz & Duffy—Lord & Fuller—Cooper & Richardo—John F. Clark & Co. (Last Half)—Sherman & Rose—Storey & Clark—Regal & Mack—Al Rickert—Nettie Caroll Troupe.

Orpheum (First Half)—Sherman & Rose—Mason & Cole—Bert Walton—McNally, Dinas & DeWolff—Gorman Bros.—Three Valdanos. (Last Half)—Lillian Ruby—Bevan & Flint—Gracie Emmett & Co.—Kane & Herman—Kremka Bros.

Avenue B (First Half)—Jack & Jane Laughlin—Mayo & Nevins—Ethel Milton & Co.—Clayton & Clayton. (Last Half)—Scott & Chrystie—Casting Mellows.

Delancey Street (First Half)—Harlequin Trio—Bolger Bros.—Flaherty & Stoning—Great Howard—DeWitt & Gunther—Kremka Bros. (Last Half)—John Clark & Co.—Dunn Sisters—Koko Carnival—Bert Walton.

Greeley Square (First Half)—Ganglers Dogs—Ed & Jack Smith—Austin Stewart Trio—Chisholm & Breen—Chung Hwa Four—Lala Selbini. (Last Half)—Ralph Sternad—Goetz & Duffy—McNally, Dinno & DeWolff—Schram & Armstrong—Baraban & Grohs.

Victoria (First Half)—Johnson, Baker & Johnson—Dorothy Dyle—Gracie Emmett & Co.—Brady & Mahoney—Koko Carnival. (Last Half)—Dorothy Sothern Trio—DeWitt & Gunther—Anderson & Rean—Joe Cook—Romas Troupe.

BROOKLYN.

DeKalb (First Half)—Storey & Clark—Anderson & Rean—Lyons & Yosco—Sterling & Marguerite. (Last Half)—Pless & Rector—Dorothy Doyle—Mason & Cole—Lord & Fuller—Lyons & Yosco.

Palace (First Half)—Meller & Spencer—Romas Troupe—Julian Hall—Regal & Mack. (Last Half)—Shea & Bowman—Nettie Carroll Troupe.

Fulton (First Half)—The Lelands—Lillian Ruby—Holmes & Levere—Kane & Herman—Baraban & Grohs. (Last Half)—Kinzo—Mayo & Nevins—Chisholm & Breen—Lala Selbini.

Warwick (First Half)—Kinzo—Dorothy Burton & Co. (Last Half)—Jack & June Laughlin—Julian Hall—Montrose & Allen—Sterling & Marguerite.

Metropolitan (First Half)—Naynon's Birds—Chadwick & Taylor—Baldwin Blair & Co.—Wm. Dick—Stan Stanley Trio. (Last Half)—Three Valdanos—Ed & Joe Smith—Hyman Adler & Co.—Dudley Douglas—Stan Stanley Trio.

BOSTON, MASS.

Orpheum (First Half)—Hanlon & Arthur—Forrest & Church—Harry First & Co.—Sherman, Van & Hyman—"Girl in the Basket." (Last Half)—Jesson & Jesson—Jim Rowland—Billy Swede Hall & Co.—Bert & Betty Wheeler—Equillo Bros.

BALTIMORE, MD.

Hippodrome—Gagnell & Mack—Merlin—Connolly & Francis—Murphy & White—Submarine F7.

FALL RIVER, MASS.

Bijou (First Half)—Jesson & Jesson—Jim Rowland—Billy Swede Hall & Co.—Bert & Betty Wheeler—Equillo Bros. (Last Half)—Hanlon & Arthur—Forrest & Church—Harry First & Co.—"Girl in the Basket"—Sherman, Van & Hyman.

HAMILTON, CAN.

King Street—Allen & Averitt—South & Tobin—Hudson & Jones—King & Harvey—Hill & Ackerman.

HOBOKEN, N. J.

Lyric (First Half)—Frank Shields—Boyle & Brannigan. (Last Half)—Billy & Edith Adams—Montana Five—McGoods & Co.

MONTREAL, CAN.

Loew's—Clayton & Clayton—Peppino & Perry—Bullovas Birthday—Thomas Potter Dunne—"Oh Charmed."

NEW ROCHELLE, N. Y.

Loew's (First Half)—Scott & Chrystie—Casting Mellows. (Last Half)—Adele Oswald—Clayton & Lennie.

PROVIDENCE, R. I.

Emery (First Half)—Frank Hartley—Wilson & Whitman—"Pretty Soft"—Ash & Hyams—Ziegler Sisters & Co. (Last Half)—Three Lordens—Gorden Duo—Chas. Deland & Co.—Carola Trio—LaPetite Jennie & Co.

SOUTH BETHLEHEM, PA.

Loew's (First Half)—Bill & Edith Adams—Montana Five—Lieut. Armstrong & Shramm—McGoods & Co. (Last Half)—Frank Shields—Dunham & O'Malley.

SPRINGFIELD, MASS.

Loew's (First Half)—Three Lordens—Gordon Duo—Chas. Deland & Co.—Carola Trio—LaPetite Jennie. (Last Half)—Frank Hartley—"Pretty Soft"—Wilson & Whitman—Ash & Hyams—Ziegler Sisters & Co.

TORONTO, CAN.

Yonge Street—Frawley & West—Reeves & Gaynor Sisters—Sampson & Douglas—"Help! Police"—Marie Fitzgibbons—Bud & Jessie Gray.

PANTAGES' CIRCUIT

BUTTE, MONT.

Pantages (Four Days)—Camp Dix Jazz Band—Tom Kelly—Murtha Russell & Co.—Rucker & Winifred—Lucy Valmont & Co.

CALGARY, CAN.

Pantages—Helen Jackley—Anderson's Revue—Hager & Goodwin—Josephine Davis—Kajiyama.

DENVER, COLO.

Pantages—Pekinese Troupe—Spencer & Wilson—Little Burglar—Weir & Temple—Dancing Tyrells.

EDMONTON, CAN.

Pantages—Leeter Sextette—Edna May Foster Trio—Samaroff Trio—Arthur Lloyd—Rhoda & Crampton—Schepps Comedy Circus.

GREAT FALLS, MONT.

Pantages (First Half)—"Some Baby"—Harris & Mannion—Stever & Lovejoy—Maidie DeLong—Victoria Four—Will Morris.

LOS ANGELES, CAL.

Pantages—Spanish Dancers—Barnes & Freeman—Sandy Donaldson—Aleko, Panthea & Fresco—Phil La Toska.

OAKLAND, CAL.

Pantages—Four Bards—Trovato—"Fireside Reverie"—Walzer & Dyer—Lillian Watson—Pedrini's Monks.

OGDEN, UTAH.

Pantages—"World Wide Revue"—Ned Norworth & Co.—Provol—Old Time Darkies—Delton, Mareena & Delton.

PORTLAND, ORE.

Pantages—"Miss 1920"—"Who Is He?"—McLellan & Carson—Benn Linn—Three Weston Sisters.

REGINA, CAN.

Pantages (First Half)—Kelly Field Players—Joe Darcy—Four Rennees—Sam & Ada Beverly—Monroe & Grant.

SEATTLE, WASH.

Pantages—Guy Weadick's Stampede Riders—Eddie Ross—Raines & Goodrich—Denishawn Dancers—Gordon & Day.

SAN FRANCISCO, CAL.

Pantages—Million Dollar Dolls—Arthur Barrett—Ilka Marie Deel—Jack & Marie Grey—Astor Four—Aeroplane Girls.

SPOKANE, WASH.

Pantages—Caites Bros. & Co.—Race & Edge—Ruth St. Denis—Alice Teddy—Joe Reed.

SALT LAKE CITY, UTAH.

Pantages—Magazine Girl—Lew Wilson—McConSister.

SAN DIEGO, CAL.

Pantages—Derkin's Dogs—Jim Doherty—Zara Carmen Trio—Lowe & Baker Sisters—McKay's Scotch Revue—William Sisto.

TACOMA, WASH.

Pantages—Four Danubes—Chas. F. Semon—Collinis Dancers—Haush & Lavelle—Beth Challis—Bullet Proof Lady.

VICTORIA, CAN.

Pantages—Gautier's Toy Shop—Fox & Britt—Willard's Fantasy of Jewels—Rookie Lewis.

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BURLESQUE NEWS

(Continued from pages 15 and 29)

PAYS FULL SALARIES

"Beef Trust" Billy Watson paid his chorus girls a full week's salary Holy Week, although their contracts only called for half salary. He also filled in the four days after Des Moines at Waterloo, Marshalltown and Boone.

Watson will play no extra time after the regular season, but will return to New York and sign up his people. He states that he will pay no half salaries to the girls next season.

CORINE FORD DEAD

DETROIT, Mich., April 24.—Mrs. Kenneth Munro, professionally known as Conrie Ford, a former burlesque girl, died at the Providence Hospital, this city, on April 17. She is survived by her husband. She was a member of Jack Singer's Behman Show when she was married three years ago, and retired from the show business, making her home at 240 Marston avenue, this city.

CLOSE FIRST WEEK IN JUNE

Paul Cunningham and Florence Bennett, with the Majestics, will close their season the first week in June. They will open the following Monday in vaudeville in Baltimore and then will play four or five weeks around New York for the Keith people.

HOWE NAMES NEW SHOW

Sam Howe will call his next year's show on the American Circuit the "Sport Girls."

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"BIG REVUE" IS LAUGHING HIT OF SEASON AT STAR

Dixon's "Big Review," featuring Harry (Hickey) Lavan, proved to be one of the best laughing shows seen at the Star this season, and, it is said, did the largest week's business done at Manager Joyce's house for this time of the year in a long time.

The "Review," according to the programme, was written by Felix Adler, Frank Tannehill and Henry P. Dixon and the material is worthy of the names mentioned. In many instances the situations are new.

Funny little Harry Lavan, more familiarly known the country over as "Hickey," was never more amusing. His eccentric make-up and red wig, his funny mannerisms, boyish pranks and odd style of comedy, together with his quiet way of working, makes him the leading comedian of his type in burlesque. He surely knows how to handle a burlesque audience and he works clean.

William Gross is doing second comedy in a misfit dress suit; that is, he is doing light comedy and practically working "straight" to Lavan, feeding him throughout the show. He works fast and seems clever in all he does.

Bob Nelson, the juvenile straight, makes a good appearance, has a neat wardrobe, can dance and reads lines nicely.

Claire Devine, a sweet looking prima donna, sang under difficulties last Thursday night, due to a cold. She is an attractive blonde and displayed some really beautiful gowns. She was rather languid in her work the evening we caught the show, which is unusual for her.

Nellie Greenwood is one of the best little soubrettes we have seen at this house all season. She is full of "pep" and never failed to get several encores with all her numbers. She is a corking good dancer, reads lines well, has a lot of personality and a very pretty form. Miss Greenwood is of the brunette type. She offers many pretty dresses.

Lettie Bolles is one of the prettiest and shapeliest young ladies in burlesque, to our way of thinking, and has a most pleasing personality. She is one of those likable little girls. Miss Bolles is another soubrette with the show, but of a different type than Miss Greenwood. She did very well with all her numbers Thursday evening, as well as with her scenes and she surely offered an attractive wardrobe.

Helen Stuart, whom we have always claimed to be the best character woman in burlesque, still remains so in our opinion. The season is nearly over and still we are waiting to see her equal. Besides doing her character work excellently, she has a wonderful singing voice.

The parasol number of Miss Devine's was well staged.

A good line of comedy was offered by Lavan and Nelson early in the show and went over big. The material was good and the lines witty. The boys knew how to put it over.

The "safe" bit pleased, as done by Lavan, Gross and Nelson. The "tick-tock" bit was amusing as offered by Lavan, Gross, Nelson and the Misses Devine, Greenwood, Bolles and Stuart.

The "table" bit was well offered by Lavan, Nelson and Miss Greenwood. The "Fortune" bit was put over by Lavan and Miss Greenwood, who finished with a neat singing and dancing bit.

A corking good singing and piano specialty and the big hit of the show was offered by Lavan and Miss Devine. Lavan worked at the piano. They offered several numbers that scored a big success. Miss De Vine's "Teddy" number seemed to please most, while Lavan put over a prohibition number that more than pleased. The act lasted about fifteen minutes and there was enough entertainment crowded into it in that short time to satisfy any one.

The "Whiskers" bit was good for laughs, as it was offered by Lavan, Gross, Nelson and Miss Stuart.

Miss Stuart had an opportunity to show her voice in a burlesque operatic bit she did with Lavan and the scene was well accepted.

The motion picture scene in the second part offered many good comedy situations in which Lavan kept the audience in good humor. He was assisted greatly by Gross, who was seen at his best in this part of the show. He "fed" Lavan for many laughs. Nelson and the Misses Devine, Greenwood, Bolles and Stuart also did well in this scene.

Miss Greenwood offered a very graceful toe dance in a number in which she was surrounded by the chorus. Her steps were cleverly executed and her offering generously applauded.

The "corset" bit created many laughs, as done by Lavan and Miss De Vine.

A good duet was offered by Nelson and Miss De Vine. It pleased.

The "movable bar" bit, offered by Lavan and Miss Stuart, had many funny situations. Miss Stuart worked up a good "drunk," never overdoing it.

The chorus has a number of pretty girls, all of whom worked hard. Their costumes were pretty and do not show any bad effects of a long season's work. The numbers were well staged.

The "Big Review" is a good show, with bright lines, funny situations and a fine cast of principals. It is a better show than some we have seen on the Columbia Circuit this season.

SID.

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5,000	14x21 heralds, 4 pp., each page 10½x14	19.25
10,000	14x21 heralds, 4 pp., each page 10½x14	33.00
5,000	6x24 heralds, two sides	13.20
10,000	6x24 heralds, two sides	21.45
5,000	7x21 heralds, two sides	13.75
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